PLATE I.

CHANTRY PRIESTS, TOMB OF WILLIAM OF WYKEHAM, WINCHESTER CATHEDRAL CHURCH.   [*Paul Bicer, phot.*

CHANTRY CHAPELS IN ENGLAND.[1]

By PAUL BIVER, student of the ECOLE DU LOUVRE, and F. E. HOWARD, student of the ROYAL INSTITUTE OF BRITISH ARCHITECTS.

I.—INTRODUCTION.

The majority of the chantries of mediaeval England were established for the repose of the founder's soul, or more rarely for the repose of the souls of others. These chantries date mainly from the thirteenth to the beginning of the sixteenth century, and their founders were of all ranks, men and women, ecclesiastics and layfolk.

The rich endowed their chantries permanently, built elaborate chapels, in which the ceremonies were performed, and provided them with all the necessary plate, vestments and furniture. The middle classes founded chantries at existing altars, gave donations to those which were not permanently endowed, or to a guild. Sometimes they founded their chantry for a term of years only.[2] The poor left money for obits or lamps.

To endow a chantry in perpetuity, it was necessary to alienate lands in mortmain for its support. This required the consent of the king,[3] and as the procedure was a costly one, a great number of chantries had no permanent endowments, and depended on what we should now call voluntary contributions. In this case the chantry priest was known as a stipendiary instead of an incumbent. Generally the chantry priest was appointed by the descendants of the founder, and could be removed in the event of misbehaviour.

Chantries were generally a testamentary bequest, but the chantry chapel was often built in the lifetime of the founder. For instance, it is known that Thomas Beckington, bishop of Wells, celebrated mass in his own chantry chapel thirteen years before his death in 1465,[4] and Fox,

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[1] A French version of this paper appeared in the *Bulletin Monumental*, vol. lxxii. 314–347, 1908.

[2] Cutts's *Parish Priests and their People*, 457.

[3] As required by the statutes of 7 and 13 Ed. I, and 15 Rich. II.

[4] See Rev. P. Dearmer, *Wells Cathedral*, 126.

bishop of Winchester, who was almost blind during the last years of his life, was led daily to his beautiful chantry chapel to meditate. Sometimes an abbot founded a chantry for the soul of the founder of the abbey, or of some benefactor, several centuries after his death.[1]

Chantries were usually founded for the repose of the souls of the founder, his wife,[2] parents, benefactors, and the king, and also " for all christian souls." The latter phrase occurs again and again in chantry bequests.

There can be no doubt that chantries are of very early origin, especially in England, for the doctrine of the efficacy of prayer for the dead for alleviating the sufferings of purgatory was soon accepted in England.[3] It is known that the ordinances of the Anglo-Saxon guilds provided that prayers should be offered for the dead.[4] In the twelfth and thirteenth centuries there was a growing feeling that prayers were necessary for the welfare of the departed, and many wealthy persons founded abbeys to ensure that continual prayer should be offered up for them. Those who could not found abbeys left legacies to their guild or their parish priest for the same purpose.

An early mention of a chantry chapel is made in the *Taxatio* of pope Nicholas IV. (1291), which refers to that of Hugh, bishop of Wells, in Lincoln cathedral church, founded in 1235, and to another at Hatherton, near Coventry. It is also known that there was a chantry

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[1] At Gloucester abbot Parker (1514–39) built a chantry for Edward II, who died in 1327, and at Tewkesbury a chantry was built, in 1397, for FitzHamon, the founder of the abbey, who was killed in 1107.

[2] For instance, Burton Agnes, Yorks. *Yorkshire Chantry Surveys*, ii, 554 (Surtees Society, 92):

Inq. ad quod damnum, 7 Edw. II, No. 96. Driffield, Saturday, the feast of St. Edward the King, 7 Edw. II. (March 6, 1313–1314) before John de Euere, the King's Escheator beyond Trent, whether it would be to the loss of the King or anyone else if he were to give leave to Sir Roger de Somerville to grant 2 messuages, 2 bovates and 16 acres of land and a rent of 20 cartloads of turf in Burton & Thirenom, to a chaplain to celebrate divine service daily at the altar of the Blessed Virgin in the church of Burton Agnes, for the souls of Roger & Maud his wife, the souls of his father, mother, brothers and sisters, ancestors and relatives,

and the soul of John de Euere. The property was held of Sir Marmaduke de Twhenge at one penny a year for all services. Worth 20s. per annum. Roger has besides land to the value of £100 a year, quite sufficient to bear all charges & services.

On dorse of the writ " Fiat per finem xl.s, et solvat statim."

See also Patent Roll, 7 Edw. II, part ii. memb. ii, (17 Oct. 1313).

Reg. Newark: Sede Vacante, fo. 198d. Item dominus Rogerus de Somerville, miles, eodem die (4 Kal. Aug. 1317) habuit licenciam transferendi corpus Matildis, quondam uxoris sue, usque in novam alam ecclesie de Burton Anneys contiguam, quam ipse miles construi fecit pro se et parentibus suis.

[3] See *Lancashire Chantry Surveys*, Chetham Soc. lix. iv.

[4] See *Yorkshire Chantry Surveys*, Surtees Soc. 91, p. vii.

PLATE II.   *To face page* 3.
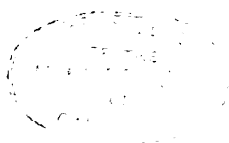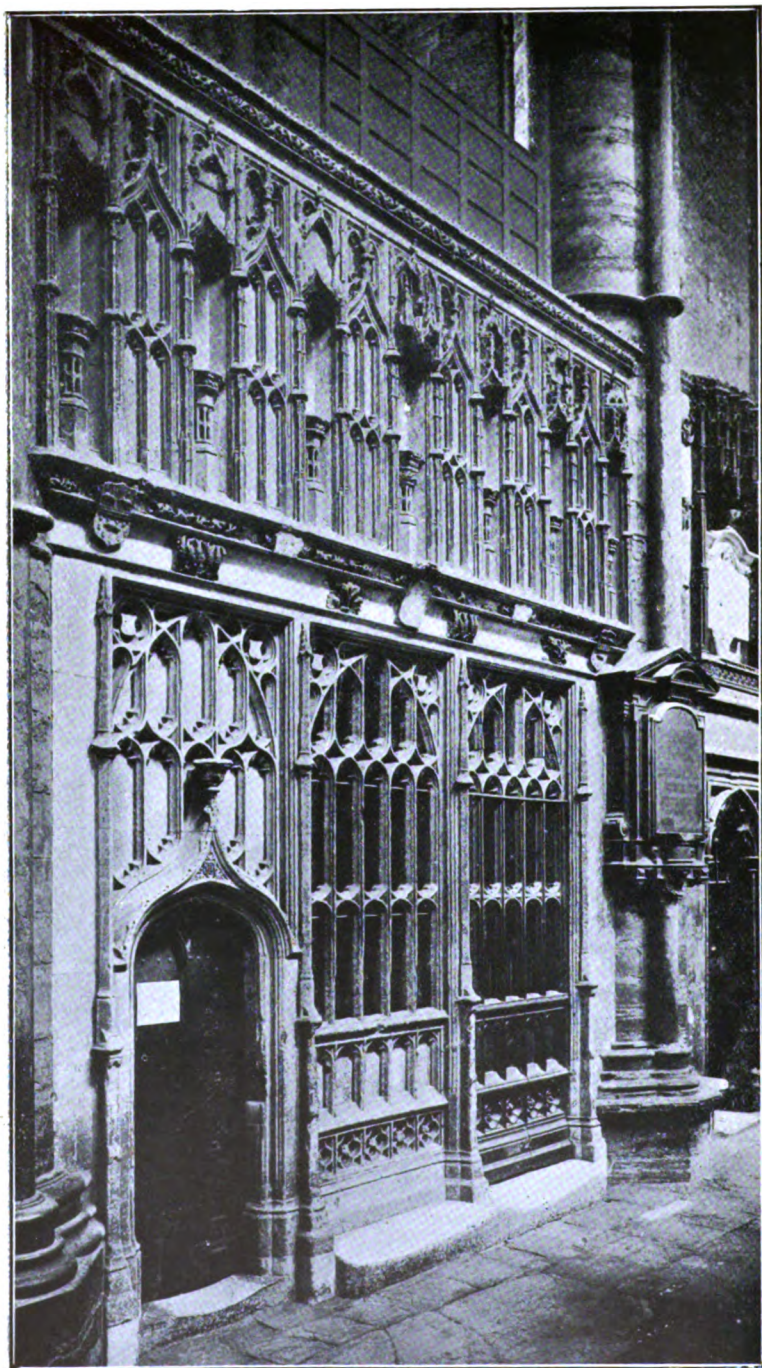
[Bolas, phot.

ABBOT ISLIP'S CHANTRY CHAPEL, WESTMINSTER ABBEY CHURCH.

chapel of bishop Stavenby at Lichfield, probably founded in 1238.[1]

In the early part of the thirteenth century, there were few such chapels, but at the date of the *Taxatio* they were beginning to be more general, and their number progressed rapidly. It is probable that more than half the number of chantries were founded between the years 1425 and 1500. In 1529 the " Reform Parliament " was summoned, and passed an act forbidding any spiritual person to receive a stipend for singing masses for the souls of the dead,[2] though in counties far from London and the royal agents, especially in Herefordshire[3] and York- shire,[4] this act was often disregarded. In 1545 another act was passed, confiscating all the endowments of the chantries and settling them upon the king.[5] This arrange- ment was to last during the lifetime of Henry VIII, the statute boldly stating that the money was required to carry on the wars with France and Scotland. In 1546 the king died, ordering in his will[6] that masses should be said for his soul in the chantry chapel which he had caused to be built at Windsor.

The first parliament of Edward VI. passed a similar act[7] permanently disendowing all chantries. In this act doctrinal reasons were given for their suppression, and it was proposed that the money should be used for the founding of grammar schools, the " augmenting " of the universities, and the relief of the poor and needy. Never- theless, little of it was used for these purposes : the greater part was employed in the wars with Scotland and France, and a good deal of the rest was embezzled by the Protector Somerset and other unscrupulous agents of the king. Some of the money was no doubt used for the advancement of education, but few schools were entirely new foundations, although they were called Edward VI.'s Grammar Schools : in nearly every case

1 See Cutts's *Parish Priests and their People*, 442.

2 21 Henry VIII, c. 13, s. 19, *Yorkshire Chantry Surveys*, p. x.

3 For instance Bishopstone, 1532; Lugwardine, 1541, and Welsh Newton, 1547 (Cutts's *Parish Priests and their People*, 451).

4 Kirk Sandall, 1530, and Doncaster,

1533. (*Yorkshire Chantry Surveys*, 173, 179).

5 37 Henry VIII.

6 Dated 30th December, 1546. See also *On the Work of Florentine Sculptors in England in the early part of the Sixteenth Century*, by Alfred Higgins, F.S.A. *Archaeo- logical Journal*, li. 147.

7 1 Edward VI, c. 14.

the school had existed before, sometimes in connexion with a chantry. Many schools kept by the chantry priests were suppressed, and far from advancing its cause, the suppression of the chantries was a blow to education. In 1547 the chantry chapels were despoiled of their images and other decorations. Their plate and valuables had already been seized by Henry VIII.

In the reign of Mary (1553–1558) an attempt was made to revive chantries, to restore their lost possessions, and to repair the damage done to the chapels ; but the property of the chantries, which had in most cases passed into the hands of private individuals could not be recovered, consequently few new chantries were founded[1] and few repaired.[2]

When the protestants returned to power with the accession of Elizabeth, the foundation of masses and the erection of chantry chapels, of course, entirely ceased.

II. The Planning of Chantry Chapels.

A person wishing to found a chantry in perpetuity usually ordered that the ceremonies should be performed in a chapel specially erected for the purpose, or sometimes in an already existing chapel. In either case the chapel is called a chantry chapel ; and in relation to the church, it occupied a variety of positions.

DETACHED CHANTRY CHAPELS.

It was not unusual to build the chantry chapel some distance from the church to which the chantry was attached. The returns of the Commissioners of Henry VIII. on the chantries of Yorkshire mention several chapels[3] situated two or three miles from the parish church : in one case

[1] But those of bishop Gardiner, 1555, at Winchester, and that of Dr. Brassie, provost of King's College, Cambridge, 1558, are instances of new foundations in this reign.

[2] Probably that of cardinal Beaufort at Winchester. The effigy seems to be a work of the Renaissance, though the cardinal died in 1447. See Britton's *Winchester*.

[3] *The Chaunterye of Seynt Leonerde of Farrelyngton within the parysshe of Sheryffboton*. *Yorkshire Chantry Surveys*, pp. 81, 89, 95, 96, 100, 105, 106, 114.

PLATE III.

To face page 5.

STAIRCASE TO HENRY V.'S CHANTRY CHAPEL, WESTMINSTER ABBEY CHURCH.

the distance is given as nine miles. Chapels of this kind were often useful as chapels-of-ease in thickly populated districts, or where some of the parishioners were unable to attend their church in stormy weather, owing to the flooded state of the rivers.[1] The Chantry Surveys also mention chantry chapels built in churchyards.[2] Some, like those at Wakefield and Rotherham, Yorks, were built on bridges,[3] while others were attached to large mansions or castles,[4] and in one instance at least they were built in college cloisters.[5]

CHANTRY CHAPELS ATTACHED TO A CHURCH.

More often, however, the church was enlarged to make room for a chantry chapel. Sometimes an aisle was added to the nave,[6] or to the chancel,[7] or a transept to an unaisled church,[8] as occurred often in the south-west midland churches. If the church was already provided with aisles or transepts it was not unusual to widen the aisles,[9] to add another aisle[10] outside the original ones, to lengthen the transept north or south,[10] or to add to it an eastern aisle.[11] The chapel thus added seems, in many cases, to have had no screens or other divisions to separate it from the rest of the church, but the later chantries were generally closely screened off. The partition was, in most cases, an open screen of wood or stone, but often a solid wall.

A great many chantry chapels, usually dating from the second half of the fifteenth century, or the first years of the sixteenth, may be regarded as separate buildings

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[1] *Yorkshire Chantry Surveys*, 92, preface to vol. ii. by Mr. W. Page.

[2] *The Chaunterye of Our Lady in the chapel wythin the churchyarde of Topclyff, ibid.* 87. They were by no means uncommon in Somersetshire, see *Survey and Rental of Chantries*, p. 6, Somerset Record Society; chapel of our Lady in the churchyard of Crewkerne.

[3] See *The Chantry of Bydenhambridge in the Parishe of Brombam*, in *Chantry Certificates for Bedfordshire*, p. 13, Bedford Arts Club, 1908.

[4] Skelton, Yorks. *Yorkshire Chantry Surveys*, p. 119.

[5] At Winchester College there is a chantry chapel of two stories in the middle of the cloister court, and compare Our Lady of the Pew at St. Stephens, Westminster.

[6] Ducklington, Oxon.

[7] Coggs, Oxon.

[8] Sparsholt, Berks.

[9] Burton Agnes, Yorks.

[10] Witney, Oxon.

[11] Ashbourne, Derbyshire.

attached to the church, rather than as an integral part
of it, like the early chantry chapels.

These distinct chapels are found attached to several
parts of the church : to the chancel[1] (fig. 1), to the
aisles of nave[2] or chancel,[3] sometimes forming a kind of
transept,[4] or even occupying the usual position of a lady
chapel.[5] There are also examples of chantry chapels
attached to a lady chapel.[6]
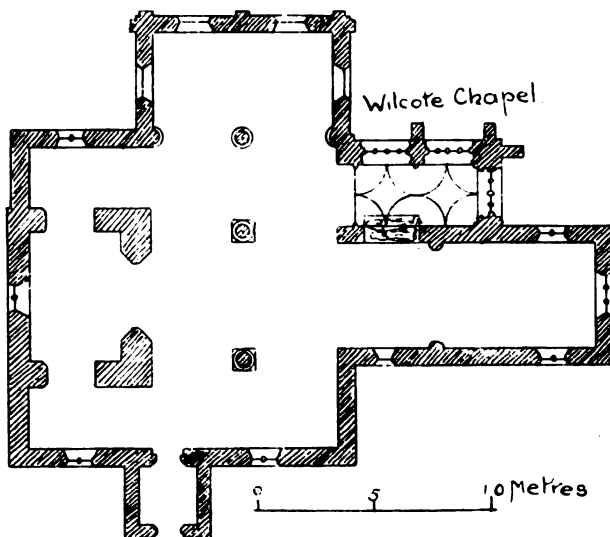
[F. E. Howard, del.

FIG. 1.   PLAN OF NORTHLEIGH CHURCH, OXON.

The main reason for classifying the latter type of
chapel in a separate group, is that their architectural
treatment is generally entirely different from that of the
church : the walls are often of ashlar, while those of the
church are of rubble ; they usually received an exceptional
amount of decoration, the windows being larger and more
intricately traceried, while often the chapel has a parapet
of open tracery, though the church has dripping eaves ;

[1] Wilcote chapel, Northleigh, Oxon.
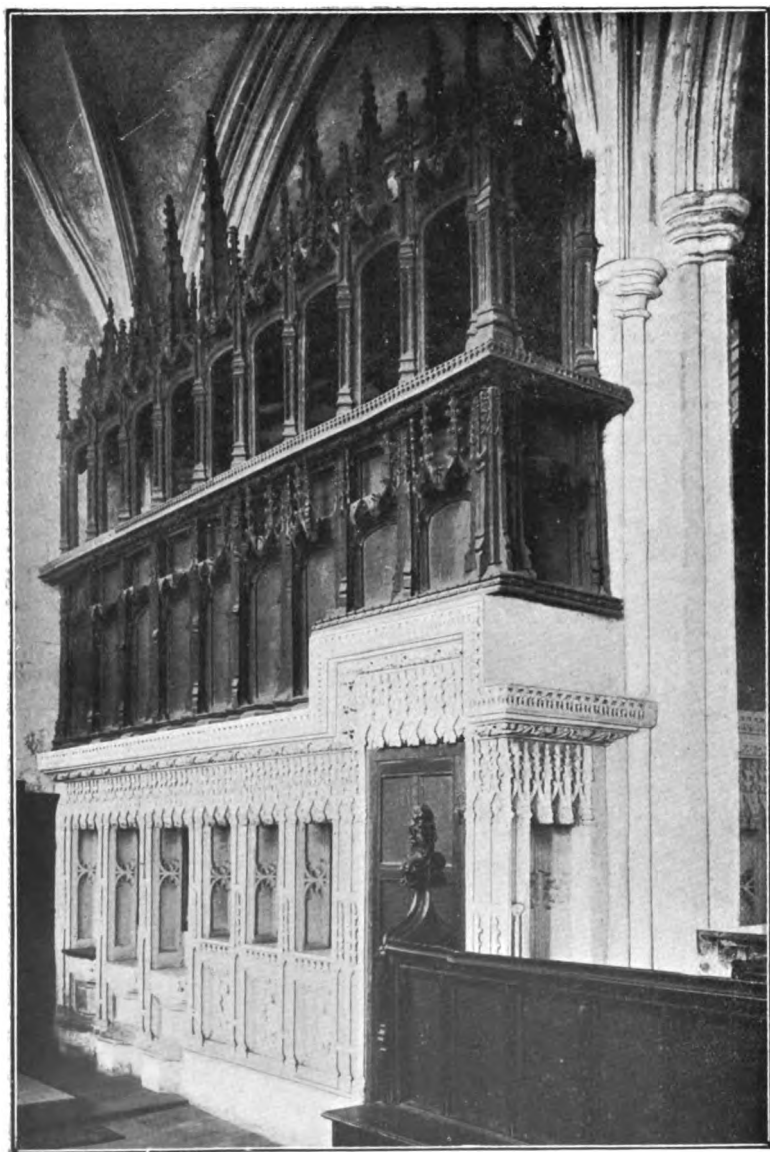[2] The Lichfield chapel at Evesham.
Worcestershire.
[3] Lincoln cathedral church.

[4] St. Peter Mancroft, Norwich.
[5] Henry VII.'s chapel, Westminster.
[6] In Gloucester and Hereford cathedral
churches.

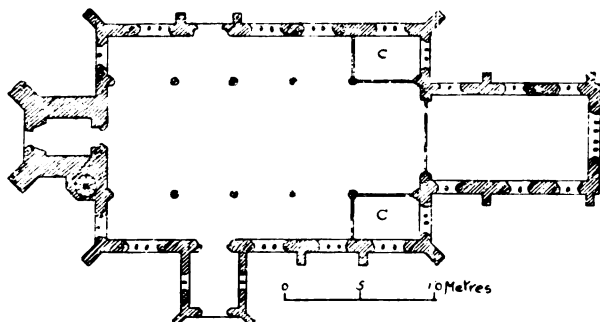PLATE IV.   *To face page* 7.

[*Paul Biver, phot.*

CHANTRY CHAPEL, CHRISTCHURCH, OXFORD.

they were frequently vaulted, an unusual thing in an English parish church. The treatment of the early chantry chapels, however, offers no peculiarities.
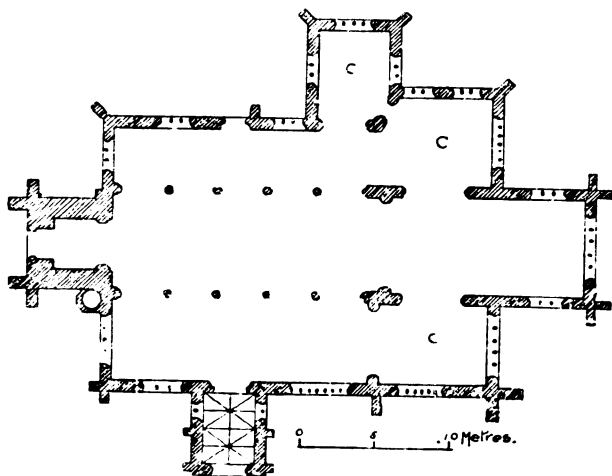
CHANTRY CHAPELS INSIDE A CHURCH.[1]

Chantry chapels, formed by dividing off with screens

[F. E. Howard, del.

FIG. 2.　PLAN OF BACTON CHURCH, SUFFOLK.

[F. E. Howard, del.

FIG. 3.　PLAN OF OUTWELL CHURCH, NORFOLK.

[1] It is by no means exceptional to find chantry chapels partly within and partly without the church. Such is the chapel of bishop West at Ely, and those of bishops Russell, Fleming and Longland at Lincoln. The chantry chapels of Henry VII. at Westminster, and Henry VIII. (fig. 4) at Windsor, combine the characteristics of the last two classes. In both cases the tomb was enclosed by screenwork, but the altar stood under a baldachino outside the screen. Those of Henry VII. and Henry VIII. stood at the foot of the tomb.

or otherwise a portion of an existing church, were very common, especially in the greater churches. In parish
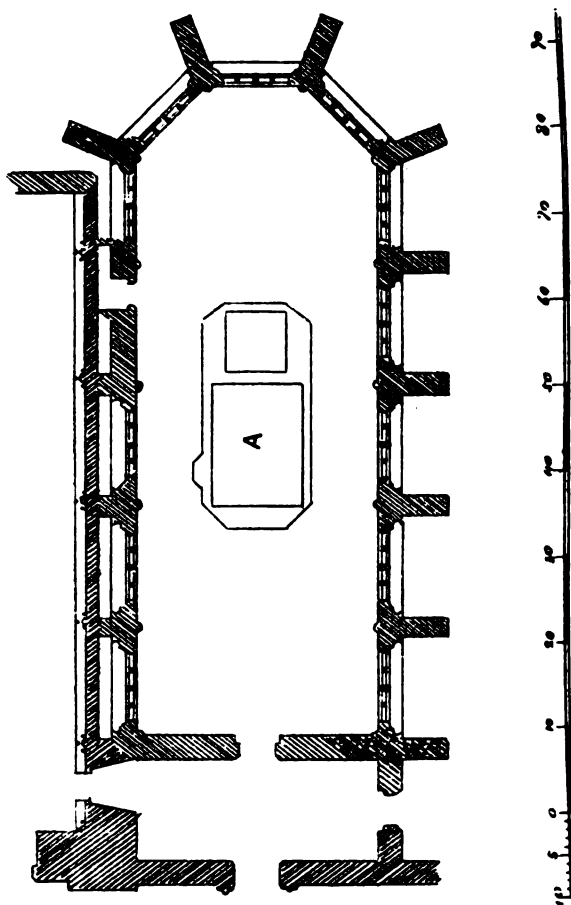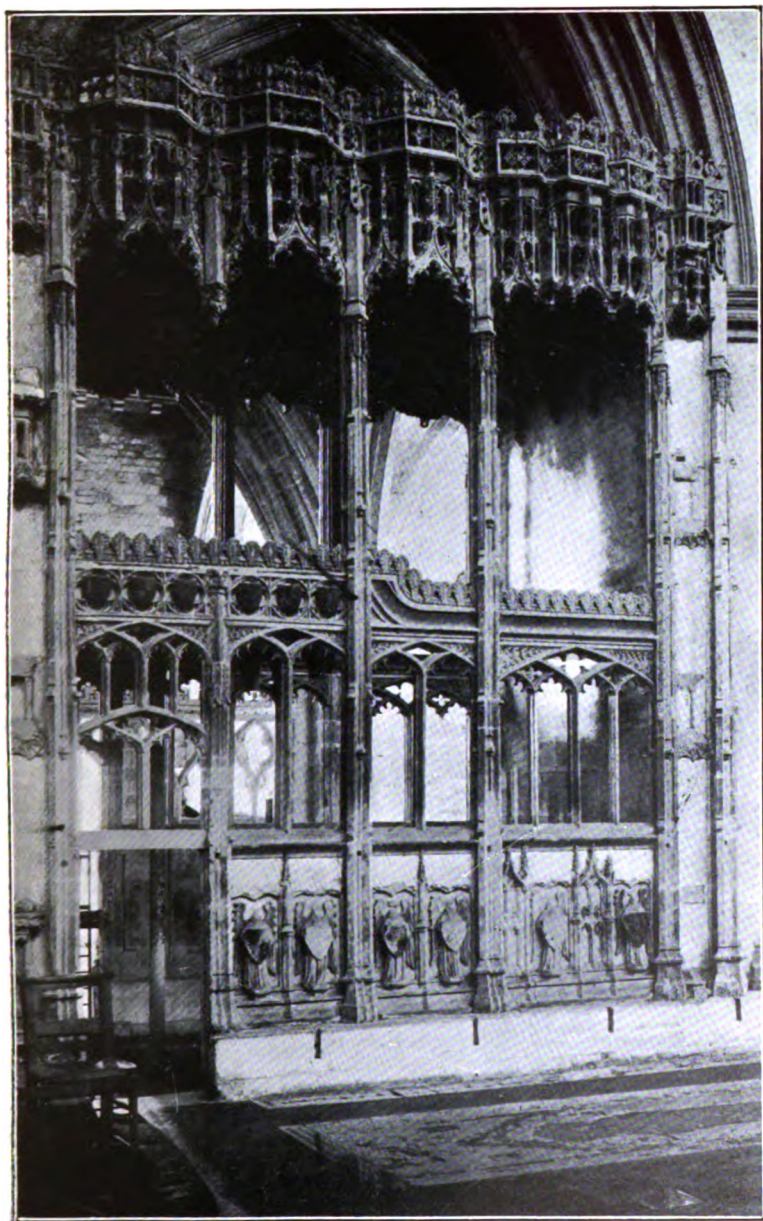

FIG. 4   PLAN OF THE LADY CHAPEL OF ST. GEORGE'S CHAPEL, WINDSOR, shewing the conjectural position of the altar and tomb of Henry VIII's chantry. (From Lysons' Magna Britannia.) A represents the tomb, and the adjacent smaller square represents the altar.

churches, various positions for these enclosures were specially favoured in different parts of the country. In
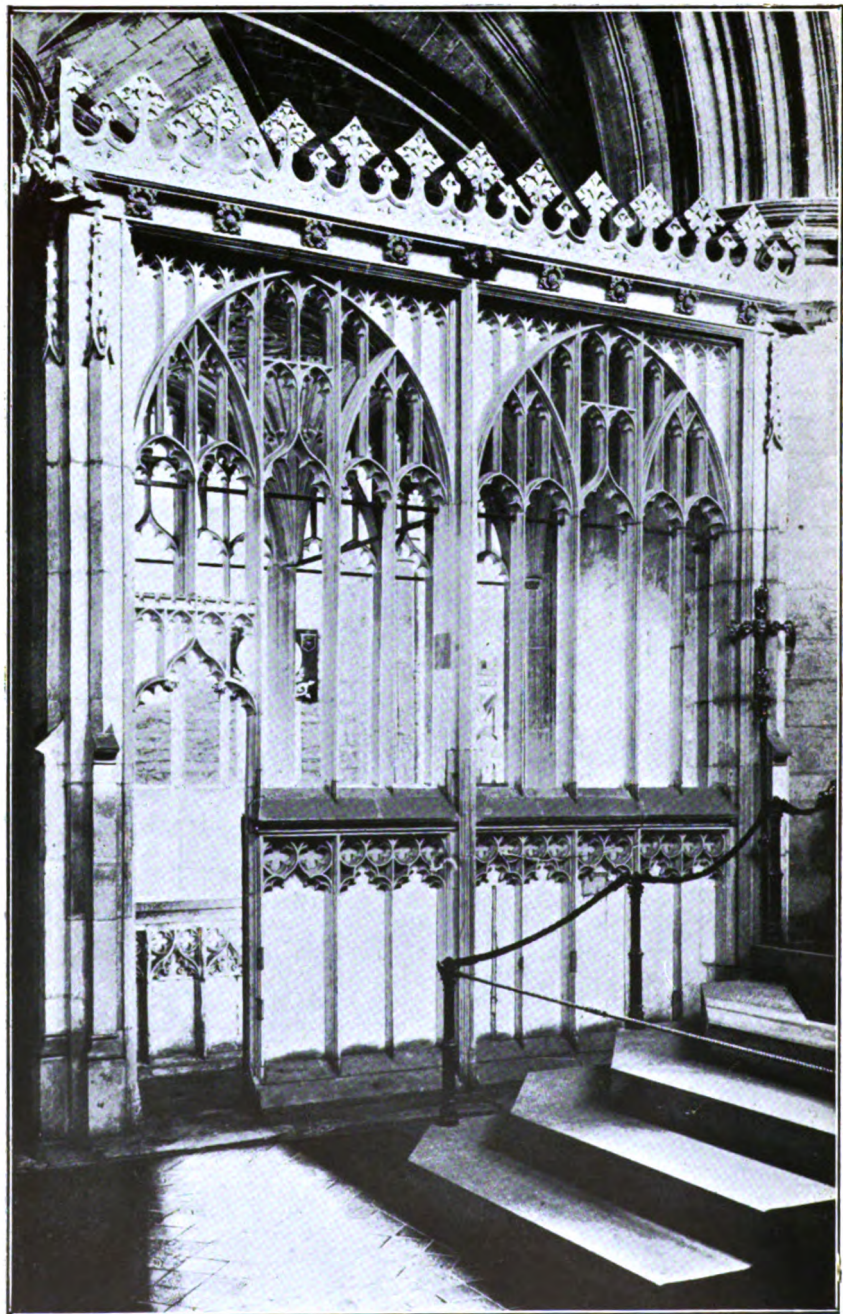
[Paul Biver, phot.

BEAUCHAMP CHANTRY CHAPEL, TEWKESBURY ABBEY CHURCH.

PLATE VI.

[*Paul Biver, phot.*

FITZ-HAMON'S CHANTRY CHAPEL, TEWKESBURY ABBEY CHURCH.

the eastern counties they were usually formed by partitioning off the eastern bay of an aisle,[1] as at Bacton, Suffolk (fig. 2), and Outwell, Norfolk (fig. 3). Occasionally the western bays were also enclosed,[2] but when the chancel was partly aisled, as was usually the case in the fifteenth-century churches of Devon, Somerset and Cornwall, the aisles to the chancel were chantry chapels. They were enclosed partly by the rood screen, which in these counties usually extends right across the church, and partly by screens without lofts, which separated them from the chancel.[3] This arrangement is frequently found in other counties, especially in Suffolk.[4]

When the church was unaisled, a part of the nave itself was sometimes enclosed.[5] The wholesale destruction of these interesting parcloses was one of the worst features of the nineteenth century restorations, and it is doubtful if even those which have escaped are likely to remain long without being interfered with. In very few cases were they really obstructive, and even when they deprived a part of the congregation of a clear view of the preacher, this was surely a lesser evil than the destruction of the screenwork, which was always of great interest.[6]

Numerous chantry chapels are found in the greater churches of England. They occur in nearly all possible positions. They may be
beneath the arches of the nave,[7]

,,   ,,   on each side of the nave altar,[8]

·,,   ,,   just east of the pulpitum,[9]

,,   ,,   on each side of the choir,[10]

,,   ,,   on each side of the presbytery,[11]

,,   ,,   on each side of the feretory,[12]

[1] This was also common in Derbyshire. See *Derbyshire Screens*, 209, by Mr. Aymer Vallance, who gives as examples Elvaston and Sawley.

[2] Addlethorpe, Lincolnshire. See Mr. Francis Bond's *Screens and Galleries in English Churches*, 24.

[3] Ipplepen, Devon; Wrington, Somerset; Stratton, Cornwall, and many others.

[4] Southwold, Suffolk.

[5] Fenny Bentley, see Mr. Aymer Vallance's *Derbyshire Screens*, 209.

[6] A good example of a "restoration" of this kind is to be seen in the fine little church of Landbeach, near Cambridge, which seems to have possessed two parcloses, one of the early fourteenth and one of the early fifteenth century. Part of the early screen was used to make the later one wide enough for a rood screen.

[7] William of Wykeham's chapel at Winchester.

[8] Bubwith's chapel at Wells.

[9] Seabroke's chapel at Gloucester.

[10] The Beauchamp chapel at Tewkesbury.

[11] The Despencer chapel at Tewkesbury.

[12] Gardiner's chapel at Winchester.

beneath the arches of the ambulatory,[1]
between several piers in the ambulatory,[2]
    ,,   ,,   ,,   ,,   crypt,[3]
in the eastern chapels of the choir aisles,[4]
    ,,   ,,   ,,   opening off an apsidal
                            ambulatory,[5]
    ,,   ,,   ,,   of the transepts,[6]
    ,,   chapels of the eastern transept.

A great many are complete chapels of stone screenwork, built between two piers. A few of these have all their walls of open screenwork,[7] some have thick eastern and western walls.[8] The chapel of the Black Prince, in the crypt of Canterbury Cathedral church, is a rare example of a chapel built between more than two piers. That of Henry V. at Westminster, a two-storied chapel, is enclosed by screens between two piers and the wall of the church (plate III.).

Frequently they occupy the site of former chapels. In some cases the chapel was entirely remodelled for its new purpose, as in the case of Alcock's and West's chapels at Ely (plates VIII. and IX.). The usual process was to enlarge the windows in the prevailing manner, to rebuild the vault, to erect elaborate screens, and often to place in the chapel a new reredos and piscina. Sometimes the builders were satisfied to erect the chantry founder's tomb in an existing chapel, without any material alteration to its decoration.[9]

CHANTRY CHAPELS OF TWO STORIES.

These are uncommon. They may be built outside the church, or inside, against one of its walls, or they may be placed between pillars. Several interesting specimens remain.

Those at Hereford and Gloucester are built outside the cathedral church, and in each case they are attached

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[1] Beaufort's chapel at Winchester.
[2] Henry V.'s chapel at Westminster.
[3] The Black Prince's chapel at Canterbury.
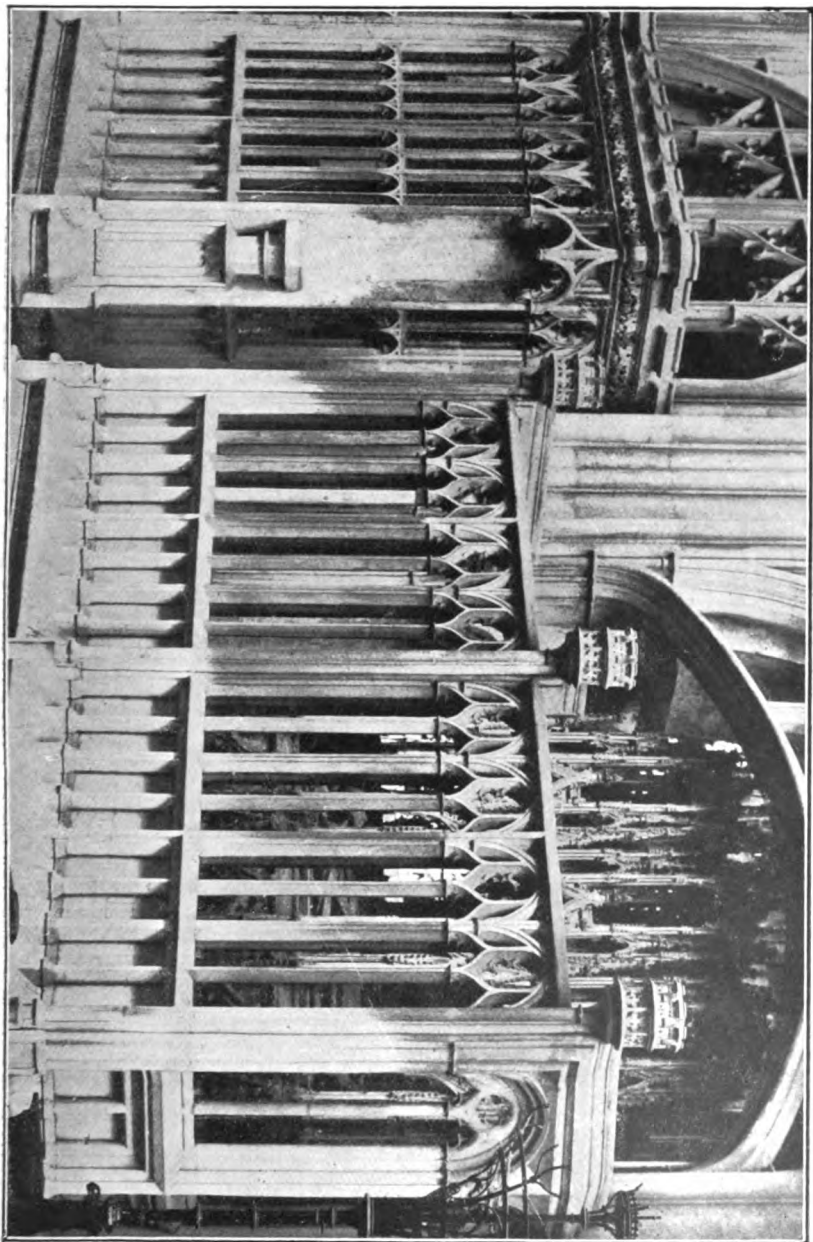[4] West's chapel at Ely.
[5] Botelier's chapel at Gloucester.
[6] Silkstede's chapel at Winchester.
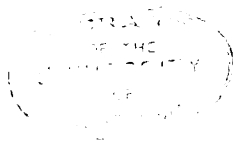[7] Waynflete's chapel at Winchester.
[8] Prince Arthur's chapel at Worcester.
[9] Wakeman's chapel at Tewkesbury.

PLATE VII.

CHANTRY CHAPELS OF ABBOT PARKER AND KING EDWARD II, GLOUCESTER CATHEDRAL CHURCH.

[Paul Bicer, phot.

to the sides of the lady chapel. The Hereford example was built by bishop ·Audley in 1492–1502. The upper story was the chantry chapel, and has a good vault and large windows, but the use of the lower story is doubtful. The two Gloucester chapels date from the middle of the fifteenth century, and are very beautiful, though rather unusual in their arrangement. Each one is separated from the lady chapel by a screen, which differs only in detail from the windows and panelling of the adjoining bays. The lower story was intended for the chapel, as the piscina and reredos show, but it contains no tomb. The upper stories form singing galleries, the parapet having a height and shape convenient for use as a book rest.

The chapel of Islip, at Westminster (plate II.), is built in one of the chapels of the ambulatory, and had a chantry in both stories.

The chantry chapel of Henry V, at Westminster, is built partly over the ambulatory and partly over the Confessor's chapel. The tomb is below, while the chantry chapel is situated in the upper story, and is reached by two elaborate spiral staircases (plate III.). It is one of the finest existing chantry chapels, and retains much of its sculpture. The upper story has a parapet round it, a little higher on each side of the altar than elsewhere, and here were placed cupboards for relics.

A few chapels have galleries running round them, such as Langton's at Winchester, or Henry VII.'s tomb enclosure at Westminster : their use is uncertain.

The so-called "watching chamber" at Christchurch, Oxford (plate IV.), is certainly a chantry chapel in two stories. In the lower story are two matrices for brasses and a staircase leading to the upper story.

There is a vault over the tomb, bearing the floor above. The upper story is of oak and is very richly ornamented The niches were apparently intended for sculpture, but bear no traces of ever having been filled.

The Beauchamp chapel at Tewkesbury (plate V.), with its curious gallery, may also be considered as a two-storied chantry chapel. The gallery seems to have supported two kneeling effigies, similar to that on the neighbouring Despencer chapel.

III. Architectural Details.

ORIENTATION.

With very few exceptions chantry chapels were planned so that their axes were parallel to the longitudinal axes of the church; that is, the altar stood against the east wall; but when an ancient apsidal chapel was adapted for a chantry it was sometimes impossible to follow this rule, as in the case of Botelier's chapel at Gloucester, where the reredos remains against the north-east wall.

THE ALTAR.

The altar is generally placed against the east wall and raised on a few steps. In Parker's chantry chapel, at Gloucester, there is no step; in Prince Arthur's, at Worcester, there is one, and in Waynflete's, at Winchester, two. Most of the chantry altars have been destroyed, and their character can only be judged by the marks which they have left on the wall or floor, and by a few ancient engravings, such as the seventeenth century engraving, by Sandford and Dart,[1] of Torrigiano's altar, in Henry VII,'s chapel at Westminster (plate xiv.). They were usually of solid stone and quite small. The altar in the chapel of abbot Parker, at Gloucester, was 2 feet wide and 4 feet 6 inches long; that of the chantry on the north side of the lady chapel at Gloucester was 2 feet wide and 5 feet 6 inches long. Many were still smaller. Where a great Romanesque pier was cut away to make room for a chantry, the lower part covered by the altar was sometimes left untouched and the altar built round it: this method of construction can be seen in Seabroke's chantry at Gloucester. Judging from the marks left in the walls, chantry chapel altars were unusually low, though this may be due to an alteration in the level of the floors.

[1] Bodleian Library, Douce, S. Subst. 14.

BISHOP ALCOCK'S CHANTRY CHAPEL, ELY CATHEDRAL CHURCH.

THE PISCINA.

It is exceptional to find an altar in an English church without a piscina, and the chantry chapels, too, especially the late ones, were rarely without one.[1]

A piscina is generally provided on the south side of the altar, either in the south wall or the east wall. The latter arrangement becomes necessary if, as in the south transept chantry chapels of Sparsholt and Cumnor, Berks, the two recesses for the tombs leave no room for the piscina. If the wall was thick enough, the piscina was placed in a niche. They were often beautifully though simply designed, with the arch over the basin decorated with cusping or tracery, a crocketed hood mould, and sometimes pinnacles at the sides.

In case of a piscina placed against a screen, it was usual to support the drain on a corbel,[2] or on a pillar.[3] These latter are sometimes octagonal on plan, and are treated like small columns with bases and capitals,[4] or they are designed as semi-conoids on a short shaft, like a piece of fan vaulting on a small scale

The piscina in the early fourteenth century chapel at Long Wittenham, Berks, is very peculiar. Over the trefoiled arch are two small angels, and along the shelf, in front of the drain, lies a miniature effigy of a knight in armour

THE REREDOS

Reredoses are not found in the earlier chantries, but become common at the end of the fourteenth century, and in the beginning of the sixteenth century are often very costly and beautiful. In the fully developed chantry chapel, a structural reredos was considered essential, and though most have been mutilated and some completely destroyed, there remain many very beautiful examples.

One of the earliest treatments was to leave the east wall plain and then to decorate it in colour. The painting of the Despencer chapel at Tewkesbury are examples.

[1] The south chantry at Bottisham, Cambridgeshire also has a sedile of the early fourteenth century. The parclose is later.
[2] Gloucester lady chapel chantry.
[3] William of Waynflete's chapel at Winchester.
[4] Beauchamp chapel at Tewkesbury.

The top of the painting on the east wall is occupied by a curious representation of the Trinity, flanked by censing angels, behind whom the founder and foundress are kneeling. Below was a series of scenes set in architectural work in perspective, but only part of the coronation of the Virgin remains, the rest having been completely destroyed. The treatment of the work resembles that of stained glass, with strong black outlines and canopy work in perspective.

There were also painted reredoses in the chapels of FitzHamon and Beauchamp in the same abbey church, and also at Gloucester in the lady chapel chantries. More frequently the reredos consisted of a series of elaborate niches in stone, filled with images and sometimes painted. The reredos of Wykeham's chapel at Winchester is an early example of this type. In most cases the images have been destroyed, but the reredos of Henry V.'s chapel at Westminster (plate III.), and Prince Arthur's at Worcester plate XI.), still retain their statues : a few are also left in that of abbot Botelier at Gloucester.

At first the niches were placed close together in a single row, as at Seabroke's chapel at Gloucester, and were all of the same size. If the chapel were high enough two or three rows of figures were introduced, as in the case of William of Wykeham's chapel at Winchester. In all later chantries the usual arrangement was to separate the principal niches by tiers of smaller ones, [1] or by traceried panelling. [2]

The nichework is usually of beautiful design and skilful execution. Specially excellent is Waynflete's reredos at Winchester, unfortunately despoiled of its sculpture. The reredos of Prince Arthur's chapel at Worcester (plate XI.) is perhaps the best preserved of all, after those in Westminster abbey church, and certainly contains some of the most elaborate niche work. The pinnacles bend forward where they meet the vault, in the manner of the German tabernacles.

When the chapel has an east window the latter is often combined with the reredos in a charming manner. The chapels attached to the lady chapel at Gloucester are good examples. Above the altar is a blank space, probably

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[1] Prince Arthur's chantry at Worcester.   [2] Waynflete's chantry at Winchester

PLATE IX.
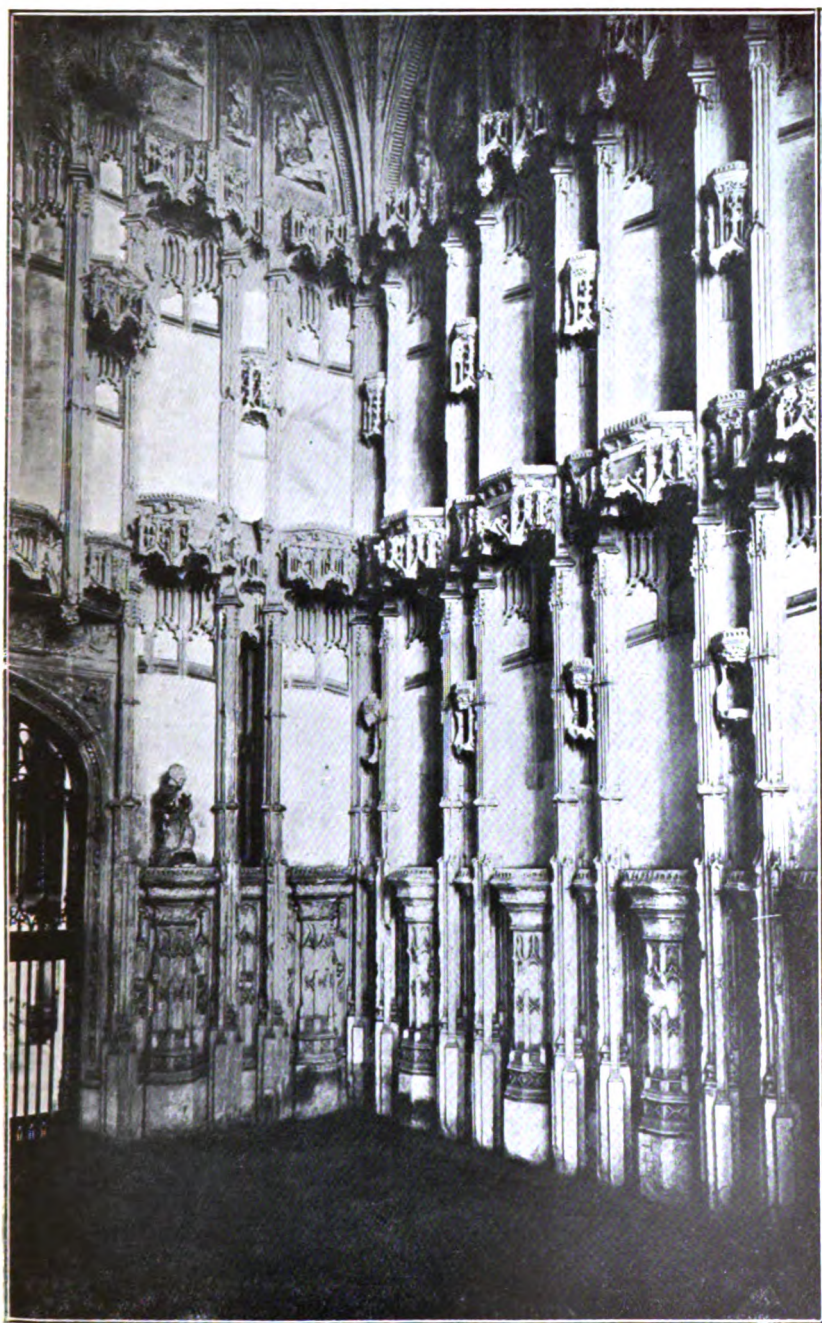
[Paul Biver, phot.

BISHOP WEST'S CHANTRY CHAPEL, ELY CATHEDRAL CHURCH.

intended for frescoes, and above that is the window, filled with stained glass. The rest of the wall is covered with small niches, which once contained images. In this reredos painting, stained glass, figure sculpture and architecture were combined, and the result before mutilation must have been very lovely.

The reredoses in Henry VII.'s chapel at Westminster retain many beautiful statues, and are remarkable for the rows of angels *à mi-corps* which support the niches. The latter, which show much beautiful carving in foliage and tracery, are among the best work of the kind.

ALTAR CANOPIES.

Altar canopies of elaborate workmanship were often erected, such as those in the chapel of Bubwith and Sugar at Wells, and of Seabroke at Gloucester. The chapel of bishop Beckington at Wells also had a fine stone canopy over the altar, quite distinct from the iron screen which encloses the chapel, but it has been moved away from its original position at the foot of the tomb. The altar of Henry VII.'s chapel at Westminster also had a fine canopy of Renaissance character (plate xiv.), and a similar one was intended over that of the chapel of Henry VIII. at Windsor.

TOMBS.

Tombs were placed in recesses in the side walls of the early chantries.[1] If the recess for the tomb was placed in an external wall, the windows had to be kept rather high, as at Yatton, Somerset (*c.* 1420), and if large windows were required, without making the chapel too lofty. it was best to place the tomb in an internal wall, where the effigy was also less liable to damage by damp. In this case the wall dividing the chapel from the church was pierced with a small archway, under which the tomb was placed, as at Northleigh, Oxon, thus itself forming part of the screen.

When either of these situations was adopted, the

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[1] Asthall, Oxon, *c.* 1300.

interior of the chapel was less obstructed than when the tomb stood in the middle. This position was nearly inevitable when the walls of the chapel were thin stone screens; but early examples occur where it would have been just as easy to put the tomb in a recess in the wall.[1] It was, of course, quite possible to place the tomb against the wall, without a recess, and this arrangement is found in the chantry of Sir John Golafre at Fyfield, Berks. In the large class of chapels enclosed by screens between two or more piers, the tomb was always placed centrally,[2] either with its head against the west wall,[3] or separated from the wall by a fairly wide passage.[4]

These chapels usually contain only one tomb, but those built outside the church often contain several. Many of the fourteenth-century chantry chapels have tombs of the founder and his wife,[5] or his two wives,[6] or several tombs of members of the same family.[7] At Aldworth, Berks, the church was practically a chantry chapel, and still contains effigies of nine members of the De la Beche family. When there were several tombs, that of the founder stood in the middle of the chapel,[8] with the others in recesses in the side walls. In a few rare instances, such as those of the Black Prince at Canterbury, and of bishop Stanbury at Hereford, the tomb of the founder was not placed in the chapel.

The tomb was generally raised on a step, as in the case of Prince Arthur's at Worcester ; sometimes this was the continuation of the altar steps, as in the tombs of William of Wykeham and William of Waynflete at Winchester.

In the first chantry chapels, however, it was not usual to raise the tomb much above ground level. Later, the tendency was to raise the tomb more and more, and to place it on a high base, decorated with square traceried panels[9] : with a series of panels traceried at the top[10] (plate VI.) : with niches for weepers or heraldic devices,[11]

[1] As at Warkworth, Northants.
[2] But in the chantry chapel of bishop Goldwell at Norwich, the tomb is placed against the screenwork.
[3] Parker's tomb at Gloucester.
[4] Prince Arthur's tomb at Worcester.
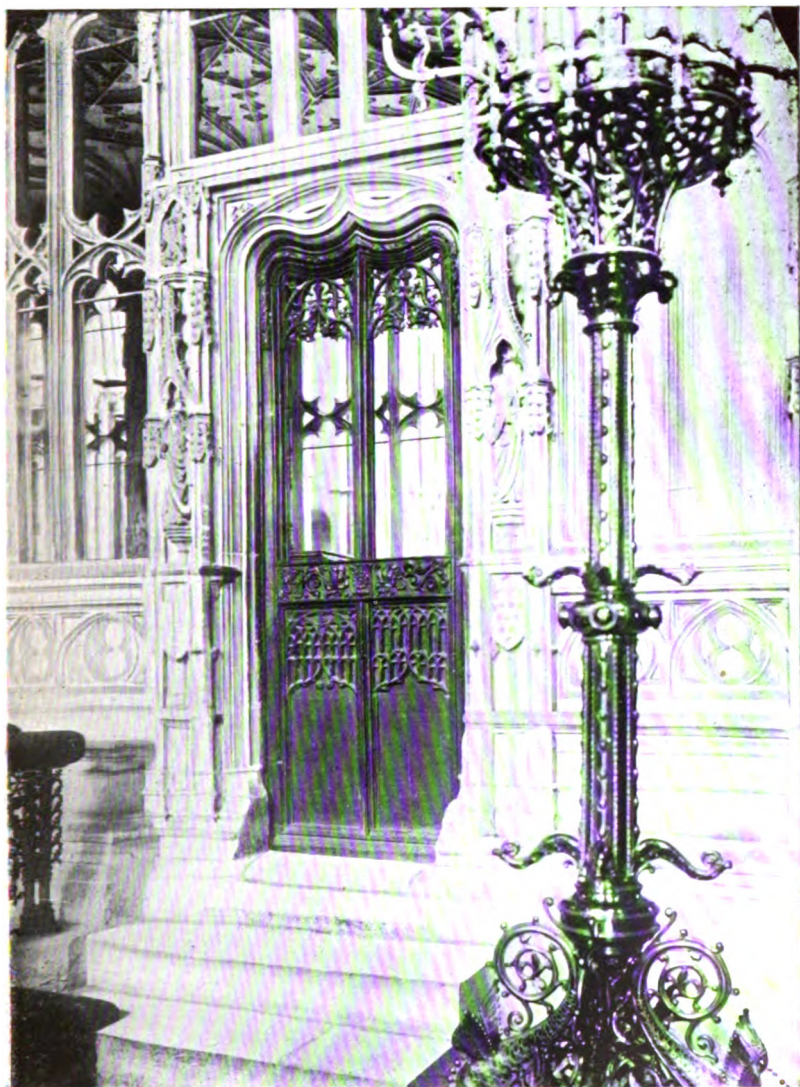[5] Warkworth, Northants.
[6] Sparsholt, Berks.
[7] Stanton Harcourt, Oxon.
[8] The destroyed Beauchamp chapel at Salisbury.
[9] Prince Arthur's tomb at Worcester.
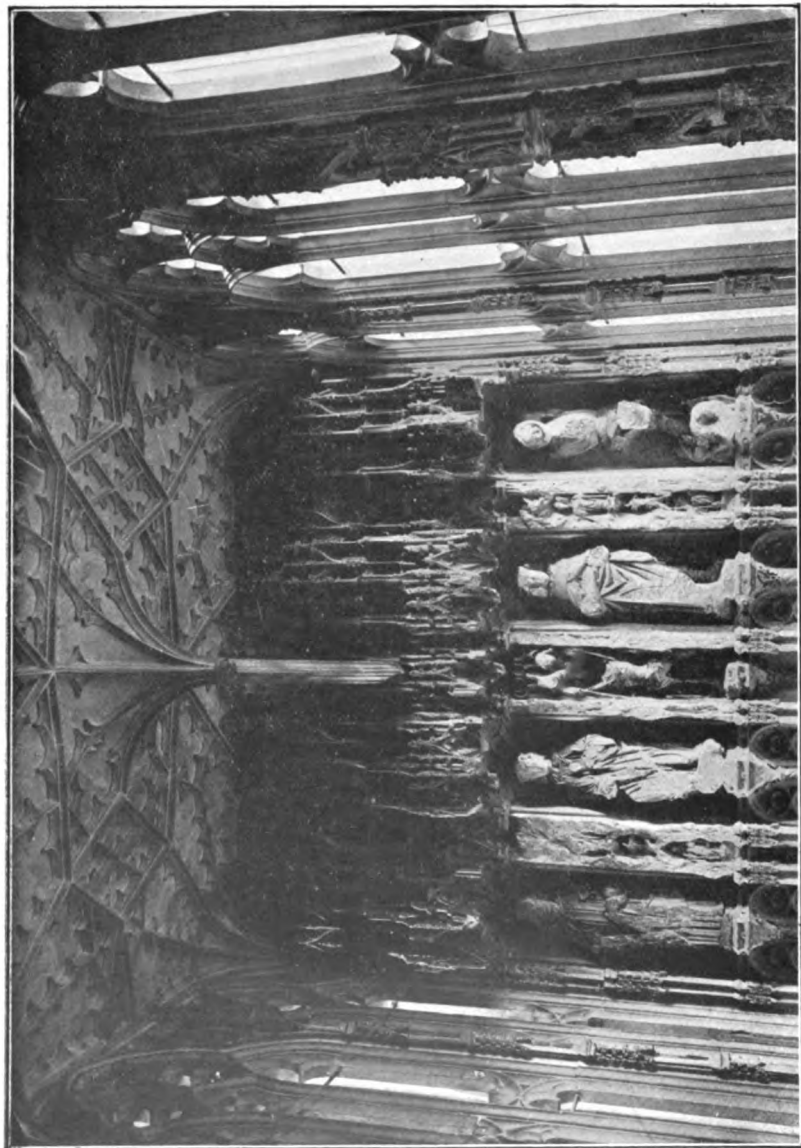[10] FitzHamon's tomb at Tewkesbury. The tomb can be seen through the doorway in plate VI.
[11] Warkworth.

[*Paul Biver*, *phot.*

PRINCE ARTHUR'S CHANTRY CHAPEL, WORCESTER CATHEDRAL CHURCH.

PLATE XI.   *To face page* 17.

REREDOS AND VAULT OF PRINCE ARTHUR'S CHANTRY CHAPEL, WORCESTER CATHEDRAL CHURCH.

[*Pau Beer, phot.*

PLATE XII.

[Paul Biver, phot.

EFFIGIES OF SAINTS : REREDOS OF PRINCE ARTHUR'S CHANTRY CHAPEL,
WORCESTER CATHEDRAL CHURCH.

as shown in plates xxi. and xiii, or with a space under-
neath for a corpse effigy[1] (plate xxv.). Highest of all
was the sarcophagus of cardinal Wolsey, now used for
Nelson's tomb in St. Paul's, London.

The canopy over the tomb was treated with infinite
variety. When the tomb was placed in the thickness of
the wall the earliest examples have very plain arches over
them.[2]   In the beginning of the fourteenth century
the ogee arch, usually cusped and crocketed, became
very popular and remained so till the end.

Some of the late tombs, like those of Wakeman at
Tewkesbury and Alcock at Ely, have arches over them,
with peculiar pendants and foliations. The former has a
curious canopy of niche work, designed without regard
either to the arch which supports it or to the tomb below.

The Duchess of Suffolk's tomb at Ewelme is also
unusual. Instead of an arch there is a flat lintel over
it, very richly ornamented.

EFFIGIES.

Effigies of the corpse of the founder are common.
Sometimes the lower part of the tomb was constructed
to receive them. It is quite possible that the corpse
effigy was finished during the lifetime of the founder
and placed on the upper slab. After his death it was
removed to the lower part of the tomb, and an effigy
of the founder in his robes, vestments or armour substituted.
This theory is corroborated by the Wakeman cenotaph
at Tewkesbury, which has a corpse effigy on the upper
slab, with an empty space below into which it could be
fitted. Owing to the Dissolution, the abbot was not
buried in his chantry, which accounts for the absence of
the usual living effigy.

In a few late chantry chapels the corpse effigy was
placed in a recess on the outside of the chapel, as in those
of Fox and Gardiner at Winchester. It is exceptional to
find the corpse on a shelf above the living effigy, as in
Alcock's chantry at Ely.

[1] Also Beckington's tomb, Wells.   [2] North aisle chantry, Warkworth, Northants.

B

HERSES.

Tombs standing free of the walls generally have no canopies ; some, however, have stone canopies over them.[1] Metal erections over the tombs, sometimes known as "herses," also occur, but few remain. That of Richard Beauchamp at Warwick (1439) is of bronze, decorated with enamel (plate XIII.) ; that of the Marmion tomb at West Tanfield, which dates from the end of the fourteenth century, is of wrought iron.[2] The chantry chapels of Wolsey and Henry VIII. had similar arrangements ; great columns were fixed at the angles of the tomb, supporting candles[3] : this was their general use, besides protecting the tomb.

SCREENS.

The character of the stone screens depended largely on whether they were intended to support a vault or not. When the chapel was unvaulted the designer had a freer hand ; the mullions were all nearly of the same size, with larger ones at the angles and, perhaps, in the middle of the sides, to strengthen the work. Their character is well shown in Parker's chapel at Gloucester (plate VII.). Again, the screen might consist entirely of nichework, as was the case in West's chapel (plate IX.), and in Alcock's at Ely (plate VIII.), and might even be constructed of wood, as exemplified in the Ogle chapel at Hexham.

If on the other hand the chapel was vaulted, the screen was designed with large piers at the points of support, reinforced by buttresses, and if the vault was a fan-vault, then, as in FitzHamon's chapel at Tewkesbury (plate VI.), the chapel might be divided into two bays, and large piers were placed at the angles and in the centres of the sides. Or if the vault was divided into oblong bays, more piers were added, dividing the screen either into regular bays, as in Fox's chapel at Winchester, or into quite
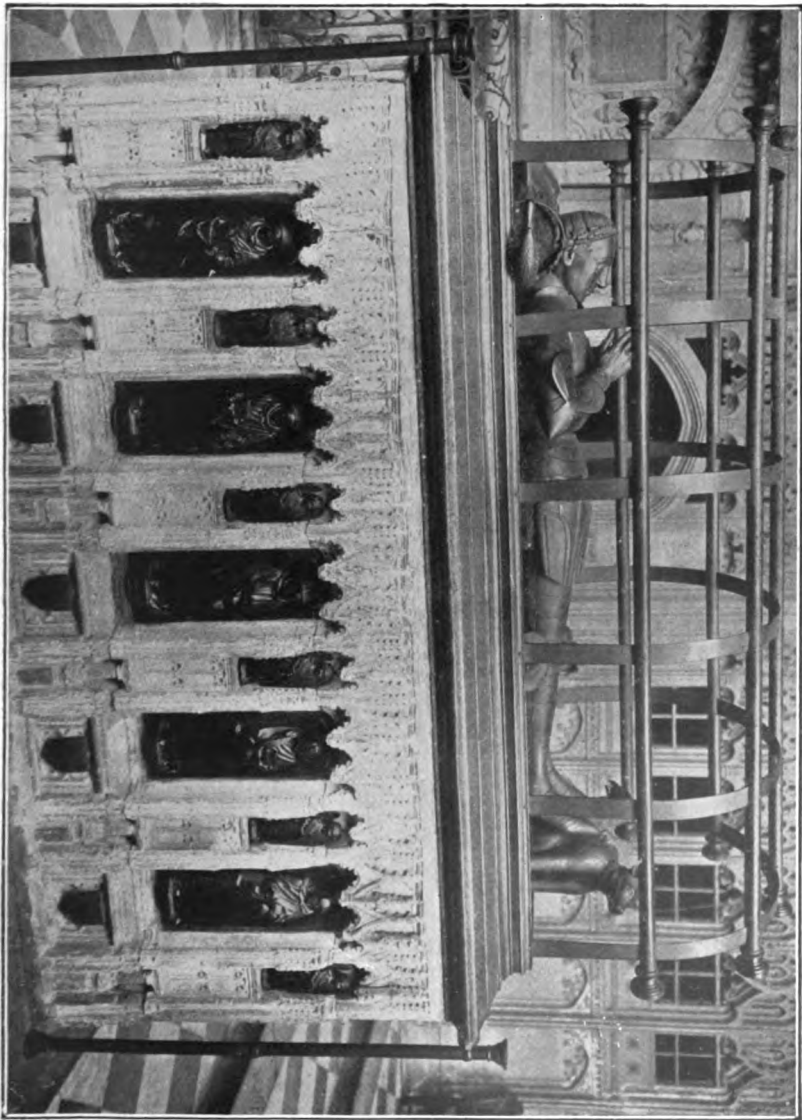
[1] Wakeman's chantry chapel at Tewkesbury.
[2] *Notes on the Church of St. Nicholas, West Tanfield*, by H. B. McCall, 1908.

[3] *On the Work of Florentine Sculptors in England in the early part of the Sixteenth Century*, by Alfred Higgins, F.S.A, *Archaeological Journal*, li, 147.
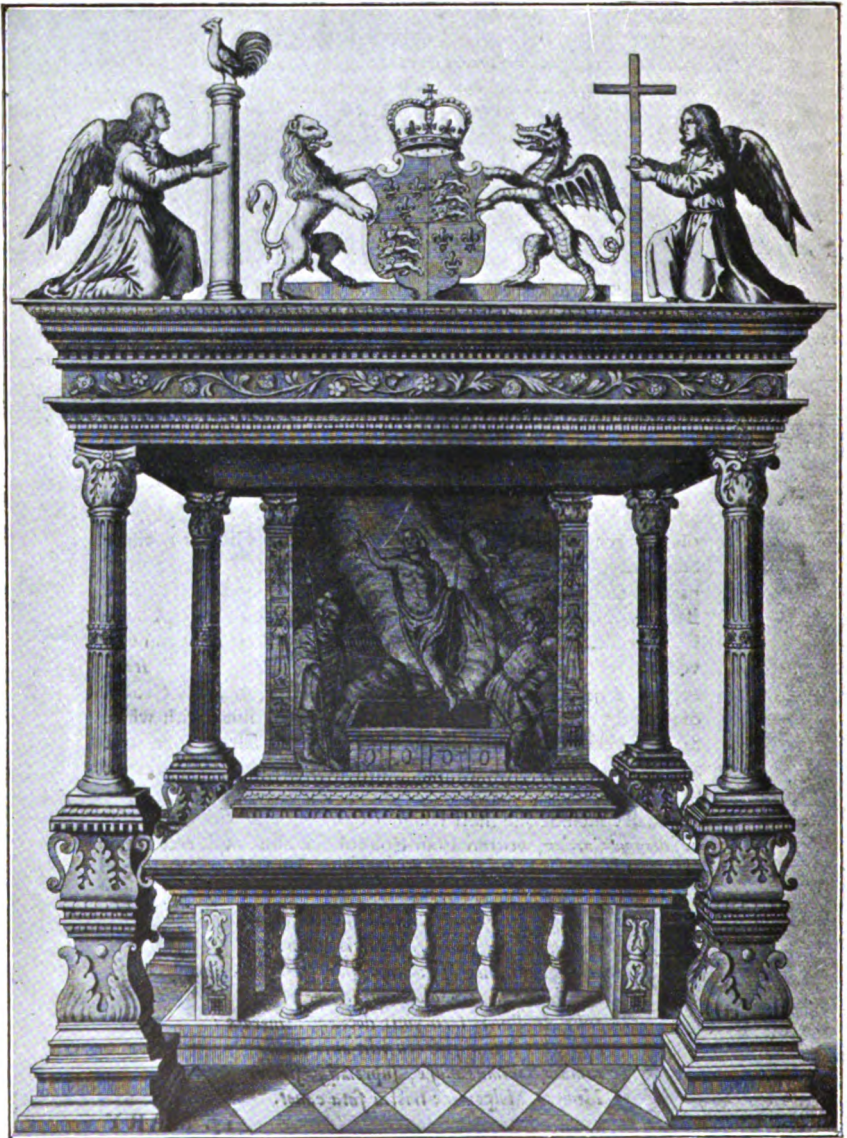
PLATE XIII.

TOMB OF RICHARD BEAUCHAMP, ST. MARY'S CHURCH, WARWICK.

[*Paul Bicer, phot.*

PLATE XIV.   *To face page* 19.

THE HIGH ALTAR OF HENRY VII.'S CHAPEL IN WESTMINSTER ABBEY CHURCH, BY
TORRIGIANO.   (From the print in Sandford's *Genealogical History of the Kings
of England*, London, 1683, page 471.)

irregular ones, as in the Beauchamp chapel at Tewkesbury (plate v.), and Prince Arthur's at Worcester.

Large piers or mullions also usually occur on each side of the door. [1]

The lower part of the screen was invariably solid and was always carried on a moulded plinth, and sometimes a bench runs around the exterior. [2] The upper part was generally formed of open tracery work. The screens of unvaulted chapels were usually treated as a series of two-light windows, the spandrels between the arches of the windows and the cornice above being pierced, as is well shown in the photograph of Parker's chantry at Gloucester, reproduced on plate vii.

If the vault was carried on piers as a canopy, high above the screenwork, the latter follows very closely the design of the unvaulted chantries. The similarity is evident in Beauchamp's chapel at Tewkesbury (plate v.), but sometimes there is only a dwarf screen, the open tracery being partly omitted, [3] or the screenwork may be more open than usual. [4]

In the case of a vaulted chapel, where the vault is carried directly by the screenwork, the windows were made larger, to fit under the vault, of four lights, [5] or even five. [6]

The open screenwork frequently has transoms, as shown in plate vii. [7]

The cornice is generally ornamented with mouldings, bands of tracery, foliage, separate square flowers, or with figures of angels (plates xix. and xx.). The cresting of the cornice may consist of battlements, tracery or Tudor flower. Chantry chapels of the type of Beauchamp's at Tewkesbury (plate v.) terminate in wonderful groups of niches and pinnacles. Prince Arthur's chantry at Worcester has a battlemented parapet of open tracery-work with pinnacles, a treatment seldom found.

In parish churches wood screens are far more common than stone, and they also occur in the greater churches.

[1] Bubwith's chapel at Wells, and Edington's at Winchester.

[2] William of Wykeham's chapel at Winchester.

[3] The Beaufort chapel at Winchester.

[4] Waynflete's chapel at Winchester.

[5] Gardiner's chapel at Winchester.

[6] The Despencer chapel at Tewkesbury.

[7] The chantry chapels of Parker at Gloucester and William of Wykeham at Winchester.

The earlier examples are very simple and massive, and their design was strongly influenced by the stone screens of the period; but later they became more elaborate, and may frequently be distinguished from rood screens by various peculiarities,[1] such as the close spacing of the mullions.[2] The differences must have been greater when the rood screens retained their lofts, though the latter are found even on parclose screens.[3]

Screens of wrought iron also occur,[4] but were never so common as those of wood or stone. That of Beckington's tomb and chapel at Wells is a beautiful piece of work, but has been divided and mutilated.

Bronze was not often used, but the tomb enclosure of Henry VII.'s chapel at Westminster is one of the finest of all chantry chapel screens.

In some chantry chapels of the fifteenth century we find pilasters placed at the angles and between the bays of the screenwork, usually octagonal,[5] or round,[6] which rise above the cornice and terminate in an elaborate capping (plate VII.). They serve to strengthen the screen-work, but it seems probable that they were also intended for chandeliers, at least in the beginning. We know that it was the custom to keep candles constantly burning upon the tombs of great personages. Inside a chantry there was no room for great chandeliers, and they were therefore placed on the top of the screenwork. In the end these pilasters became purely decorative. Those of Beckington's chapel at Wells show no trace of ever having been used for candles. In the chapel of Gardiner at Winchester, and Lord and Lady Daubeny at Westminster, they support heraldic devices.

DOORWAYS.

Access to chantry chapels was usually gained from the church by passing through a small doorway, placed in the screenwork of the chapel near the west end. Often

[1] See Mr. Aymer Vallance's *Derbyshire Screens*, 210. There are great differences between the parclose and the rood screens of the East Anglian churches and also in the south midland counties and Devonshire.

[2] As at Walsoken, Norfolk; Dunster, Somerset; Bottisham, Cambridgeshire.
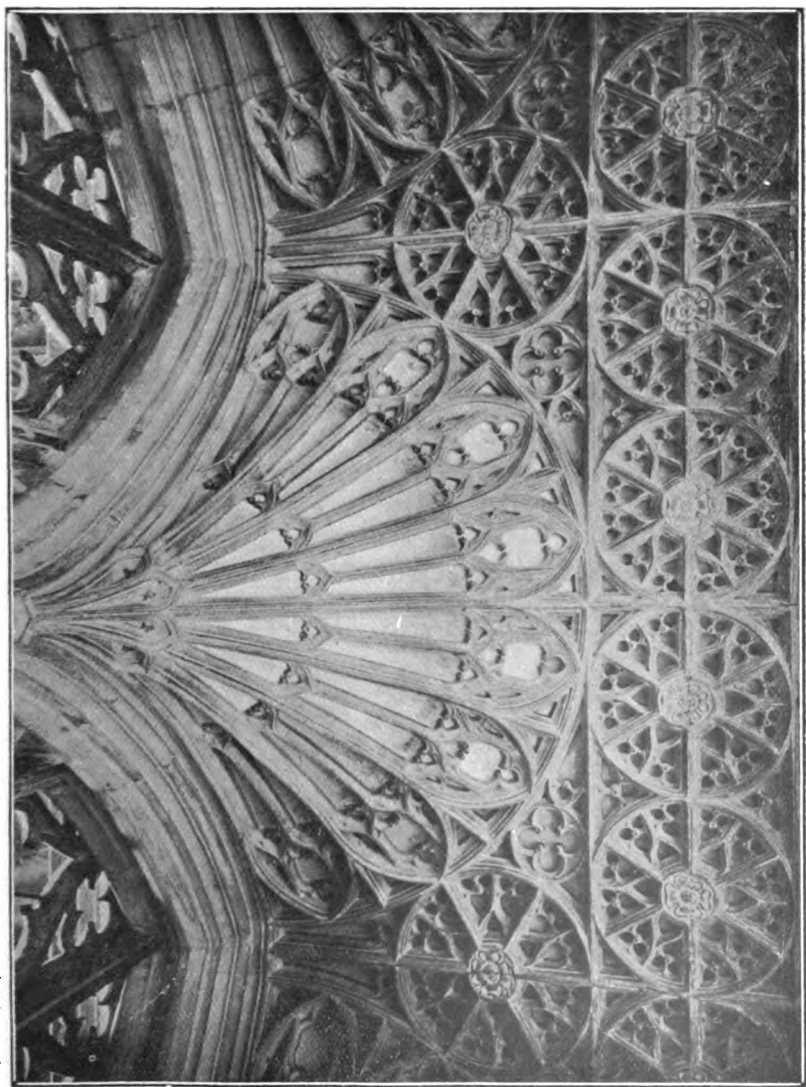
[3] The Langton chapel at Winchester cathedral church.
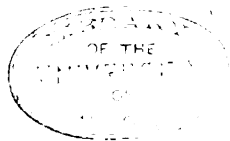
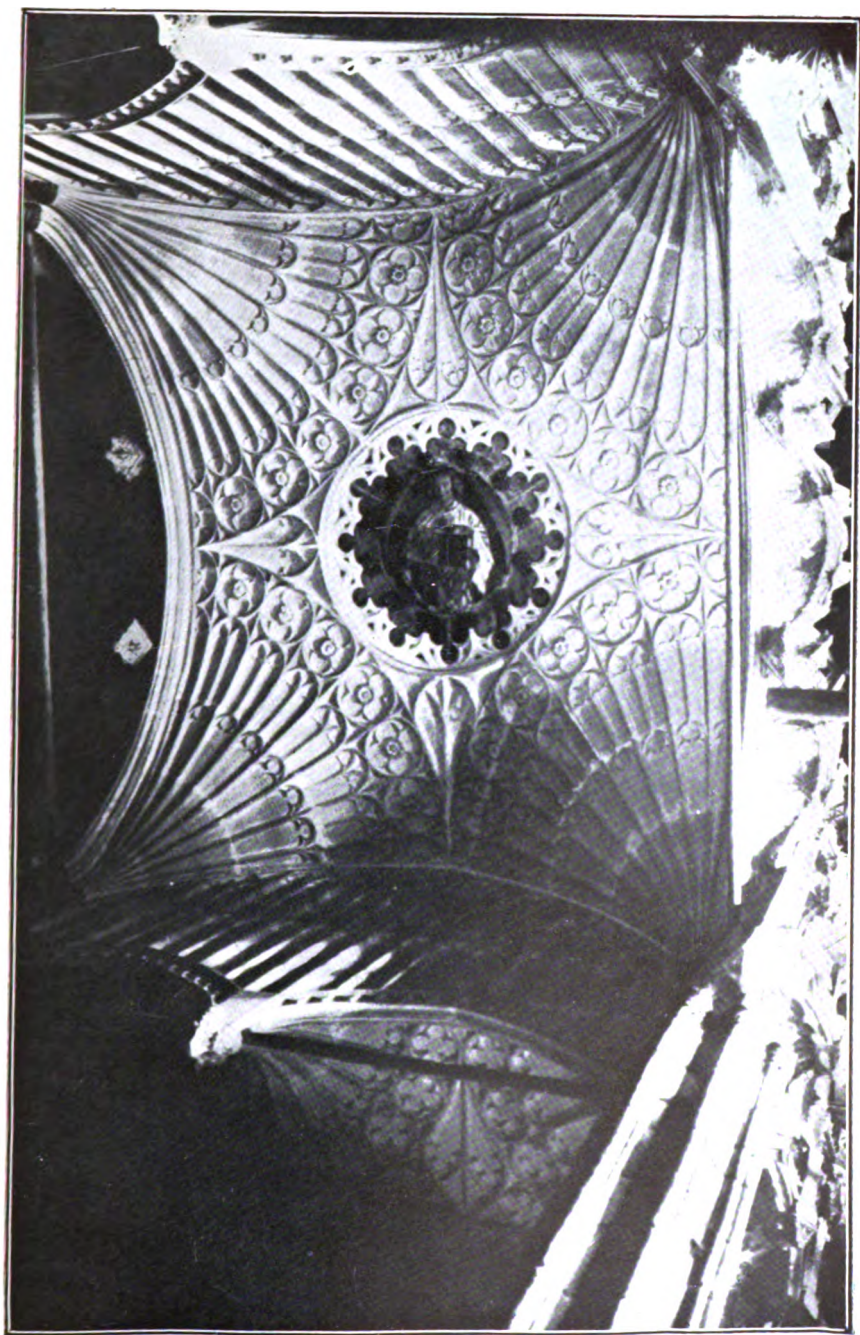[4] In the Hungerford chantry chapel at Salisbury.

[5] Fox's chapel at Winchester.

[6] Edward II.'s chapel at Gloucester (plate VII.).

VAULTING IN CHANTRY CHAPEL, GLOUCESTER CATHEDRAL, LADY CHAPEL (see also fig. 5, d).

[*Paul Brier, phot.*

PLATE XVI.

[Paul Biver, phot.

VAULTING OF BEAUFORT'S CHANTRY CHAPEL, WINCHESTER CATHEDRAL CHURCH
(see also fig. 5, e).

there were two doorways, one on each side. Cardinal Wolsey's chapel was intended to have four.

There is a considerable difference between the treatment of the chantry chapel doorways of the fourteenth and first half of the fifteenth centuries and that of the later ones. The first doorways are very lightly constructed, and an attempt was made to combine them with the tracery of the upper part of the screen. They often have ogee heads and cusping (plate VI.).[1] The pointed arch is used in the Edington chapel at Winchester, and the four-centred arch in that of the Bubwith at Wells. The mouldings of these doorways are nearly the same as those of the tracery, and sometimes tracery and arch are very skilfully combined,[2] but some doorways cut into the design of the screenwork in an awkward manner, as in Bubwith's chapel. These doorways were generally intended to be closed with doors[3] or low gates,[4] but often they were quite open.[5]

Later the doorways were placed in the solid parts of the screen,[6] no attempt being made to combine the doorway with the traceried screenwork. They were invariably intended to be closed and are solidly treated, like the doors of churches on a small scale. Sometimes the solid lower part of the screen was so high that the doorway could be entirely placed in it.[7] In other cases the solid work was continued a little higher where the door occurred, as in Prince Arthur's chapel at Worcester (plate x.). They were moulded like the large doorways, but with more carved work. The spandrels and hollow mouldings were filled with ornament, and if the arch was an ogee, there was usually a crocketed hood-mould.[8]

DOORS AND GATES.

Doors were plain at first ; merely composed of two layers of oak boarding crossing one another and nailed

[1] The FitzHamon and Despencer chapels at Tewkesbury.
[2] The Despencer chapel at Tewkesbury.
[3] The Despencer chapel at Tewkesbury.
[4] Gloucester lady chapel chantries and FitzHamon's at Tewkesbury.
[5] Sugar's and Bubwith's chapels at Wells.

[6] Fox's and William of Wykcham's chapels; the latter is an exceptionally early instance of this.
[7] As in Fox's chapel at Winchester.
[8] The inner doorway of Alcock's chapel at Ely.

together.[1] In this case the hinges, lock, and handle may be of wrought ironwork, often elaborate.[2] Then they are framed into panels, and decorated with tracery.[3] It is most usual to find solid panels, but sometimes the upper ones are open[4] (plate x.). The latest doorways are the most elaborate of all, covered with tracery and carving.[5]

Gates of wrought ironwork were occasionally used, but few remain. That of West's chapel at Ely is a fine example. Part of it can be seen in plate IX.

Most elaborate of all are the grand bronze gates of Henry VII.'s chapel at Westminster.

VAULTS.

Until the end of the fourteenth century, it was not usual to vault the chapels. When vaults were built they do not differ in any way from other vaults of the same period. Later chapels are very often vaulted, especially those of which the Wilcote chapel at Northleigh (fig. 1) is the type (small but distinct chapels attached to a church).

The fan-vault was the form most usually chosen ; frequently a return was made to the earlier barrel vaults[6] and pointed groined vaults,[7] constructed, however, with cut stone instead of rough materials, and richly decorated with elaborate sunk tracery.

Fan-vaults were generally divided into two square bays (*b* in fig. 5). The vault of the Despencer chapel at Tewkesbury is similarly planned, but the bays are only approximately square. One bay of the vault is shown in fig. 6. Sometimes the chapel was square, and could be vaulted in one bay,[8] as at *a* in fig. 5. The vaulting of the Beaufort and Waynflete chapels at Winchester is also interesting. The former is divided into four small bays and one large bay (*e* in fig. 5). The latter is similar, but the narrow end bays are ceiled with the two halves of a fan-vault divided by a portion of barrel vault, similar to the vault in St. George's chapel at Windsor on a small

[1] The Beaufort chapel and that of William of Wykeham at Winchester.

[2] William of Wykeham's chapel at Winchester.

[3] Waynflete's chapel at Winchester.

[4] Prince Arthur's chapel at Worcester.

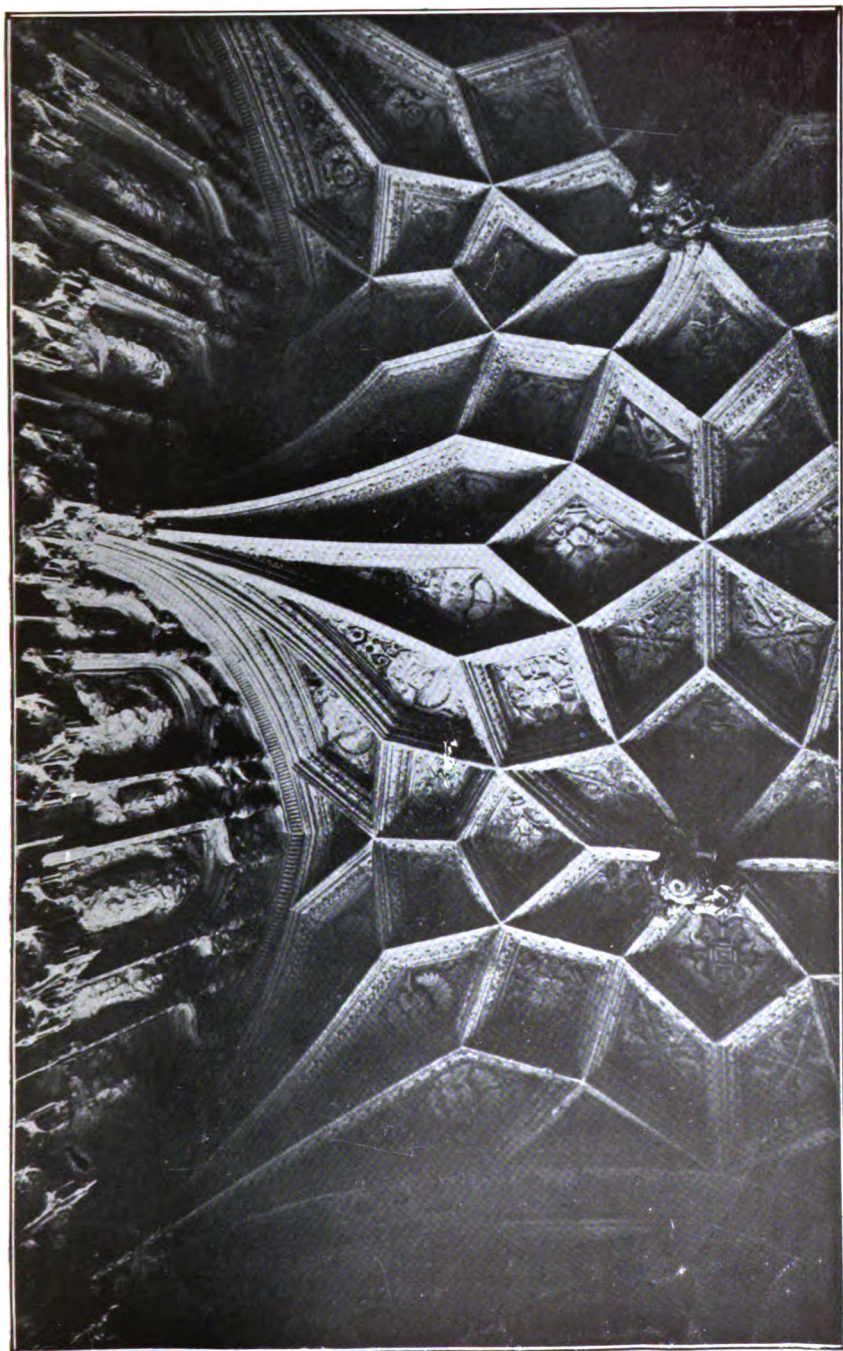[5] Fox's chapel at Winchester, and the internal door of Alcock's chapel at Ely.

[6] Speke and Oldham chapels at Exeter.
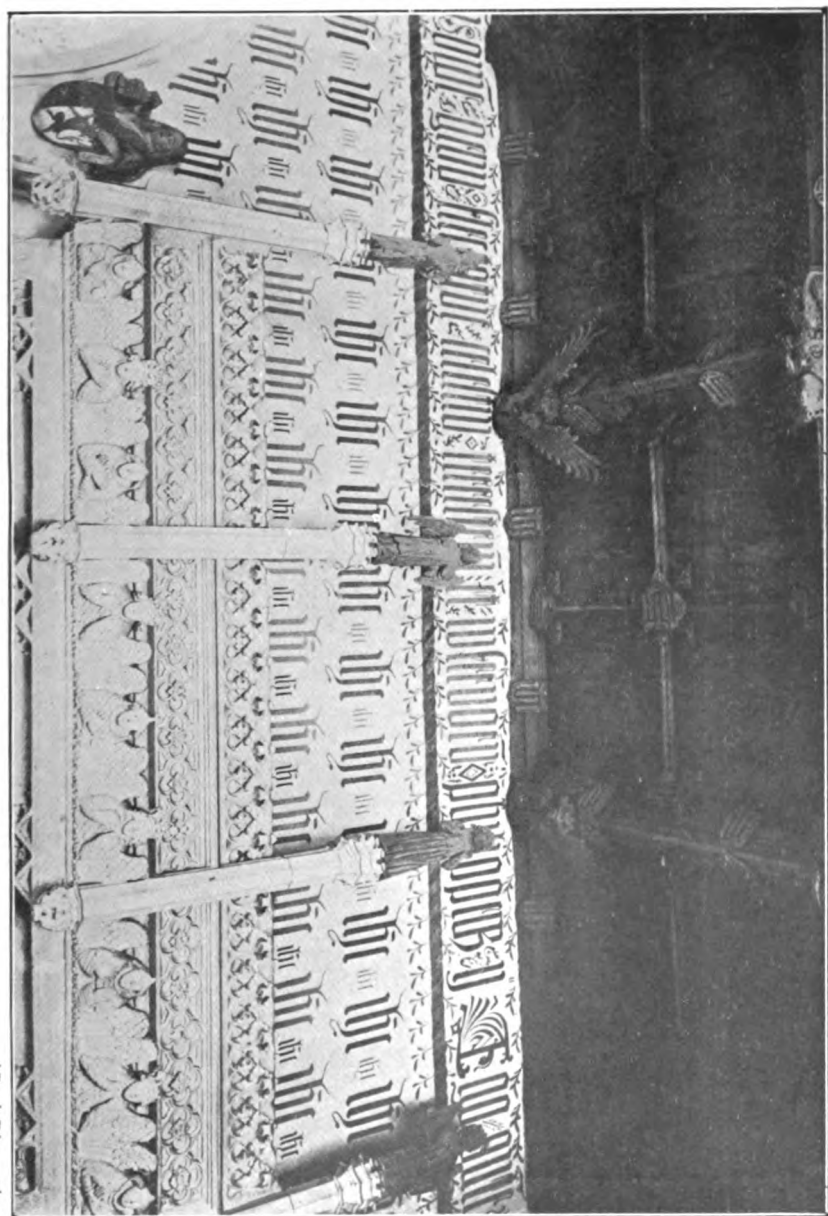
[7] Fox's and Gardiner's chapels at Winchester.

[8] Chantry in the church of St. Lawrence, Evesham, Worcestershire.

PLATE XVII.

VAULTING IN BISHOP WEST'S CHANTRY CHAPEL, ELY CATHEDRAL CHURCH (see also plate IX).
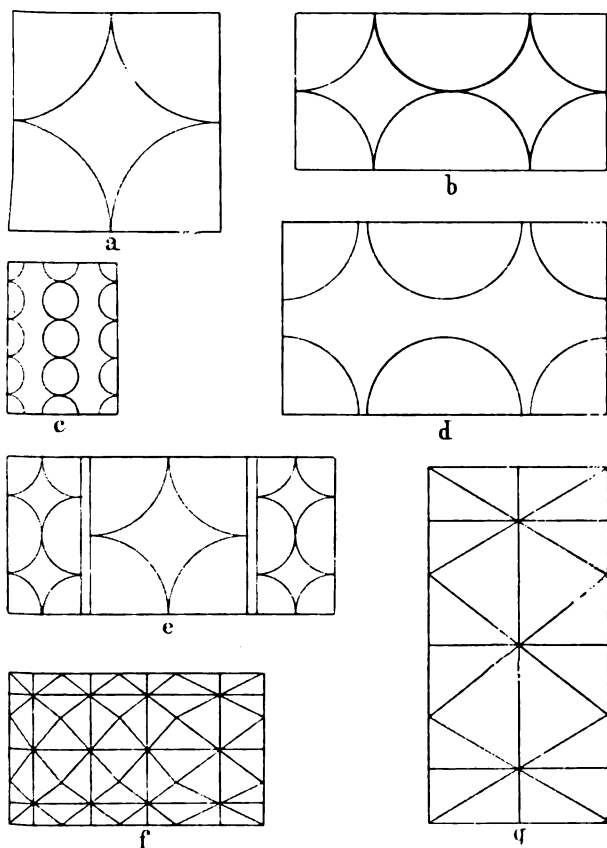
[Paul Bicer, phot.

PLATE XVIII.

CORNICE OVER TOMB, AND WOODEN CEILING, SUFFOLK CHANTRY CHAPEL, EWELME, OXON.

[Paul Bicer, phot.

scale. However, it was by no means unusual for the fan-vault to be planned in oblong bays.[1] The aisle chantry

[F. E. Howard, del.

FIG. 5. PLANS OF VAULTS OF CERTAIN CHANTRY CHAPELS.

a—St. Lawrence, Evesham.
b—All Saints, Evesham.
c—Beauchamp chantry chapel, Tewkesbury.
d—Chantry chapel in Gloucester lady chapel.
e—Beaufort chantry chapel, Winchester.
f—Beauchamp chantry chapel, Tewkesbury.
g—William of Wykeham's chantry chapel, Winchester.

chapels of King's College Chapel at Cambridge have vaults with intersecting conoids, like the high-vault. A beautiful fan-vault, in two oblong bays, is that of the Salisbury

[1] Chantries of the lady chapel, Gloucester (plate xv. and fig. 5, d).

chapel at Christchurch, Hants, which could have been planned in square bays, had the designer wished it so. The Beauchamp chapel at Tewkesbury has a small unconstructional fan-vault in eight oblong bays, shown in plan at *c*, fig. 5.

A few chantry chapels have barrel vaults,[1] decorated with tracery, and some have the soffit of the arch above them treated in a similar manner.[2]
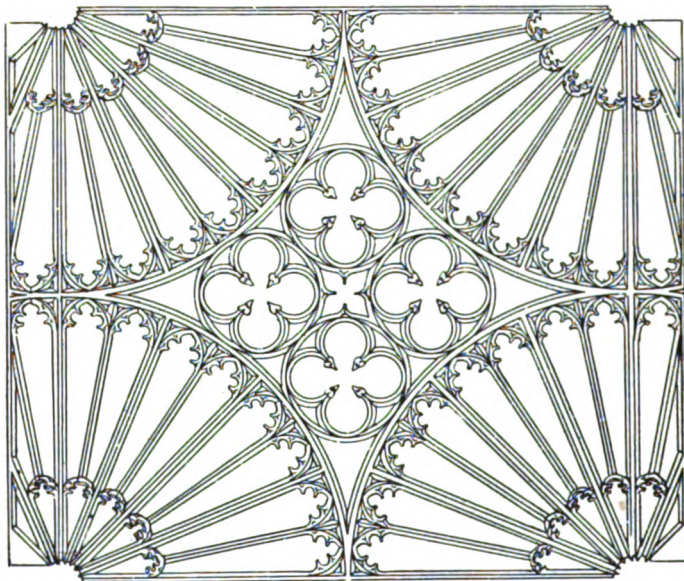
F. E. Howard, del.

FIG. 6.   ONE BAY OF THE VAULTING IN THE DESPENCER CHANTRY CHAPEL, TEWKESBURY ABBEY CHURCH.

There are many excellent examples of groined vaults. Some of the best are those of the William of Wykeham, Fox and Gardiner chapels at Winchester. They were usually divided into three equal[3] or unequal[4] (fig. 5, *g*) bays, and more rarely into two.[5] The vault of West's chapel at Ely (plate XVII.) is a beautiful example, with Renaissance ornament on its ribs and panels and considerable remains of colour. The Beauchamp chapel at Tewkesbury has one of the most peculiar systems of vaulting (fig. 5, *f*).
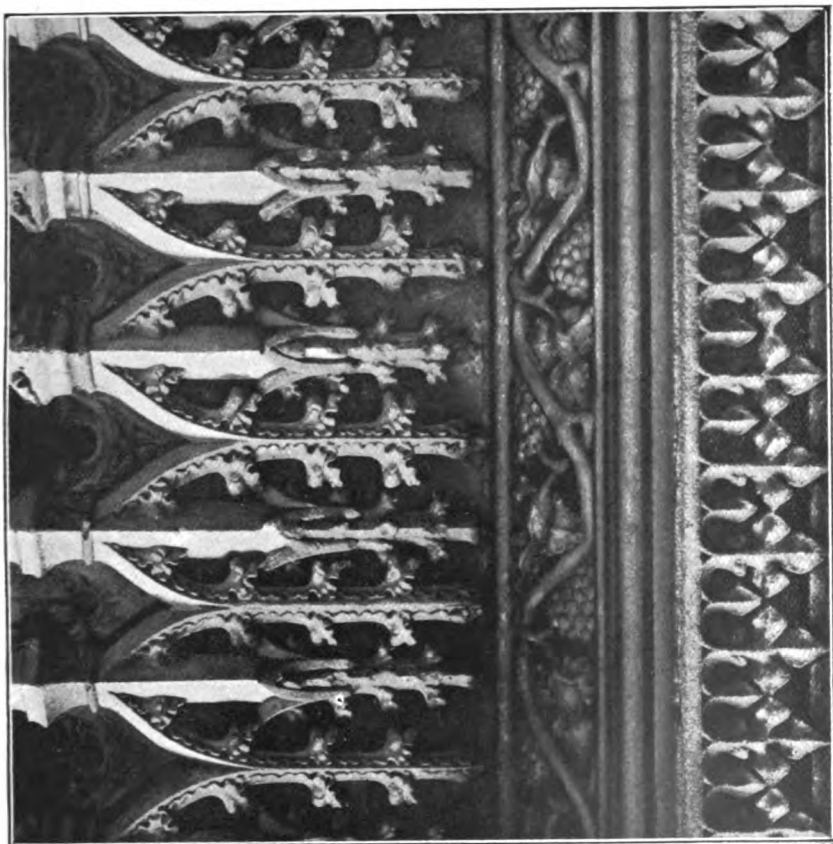
[1] Speke and Oldham chapels at Exeter.
[2] Norwich cathedral church, bishop Goldwell's chantry and others.
[3] Fox's chapel at Winchester.
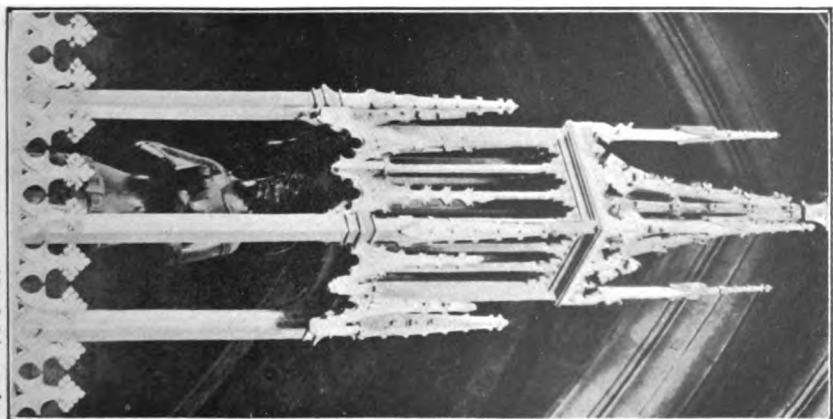[4] William of Wykeham's chapel at Winchester.
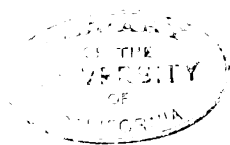[5] West's chapel at Ely.

PLATE XIX.

NO. 1. CHANTRY CHAPEL, CHRIST CHURCH, OXFORD (see plate IV).

NO. 2. DESPENCER CHANTRY CHAPEL, TEWKESBURY ABBEY CHURCH, SHEWING KNEELING EFFIGY OF THE FOUNDER.

[Paul Biver, phot.

PLATE XX.

To face page 25.
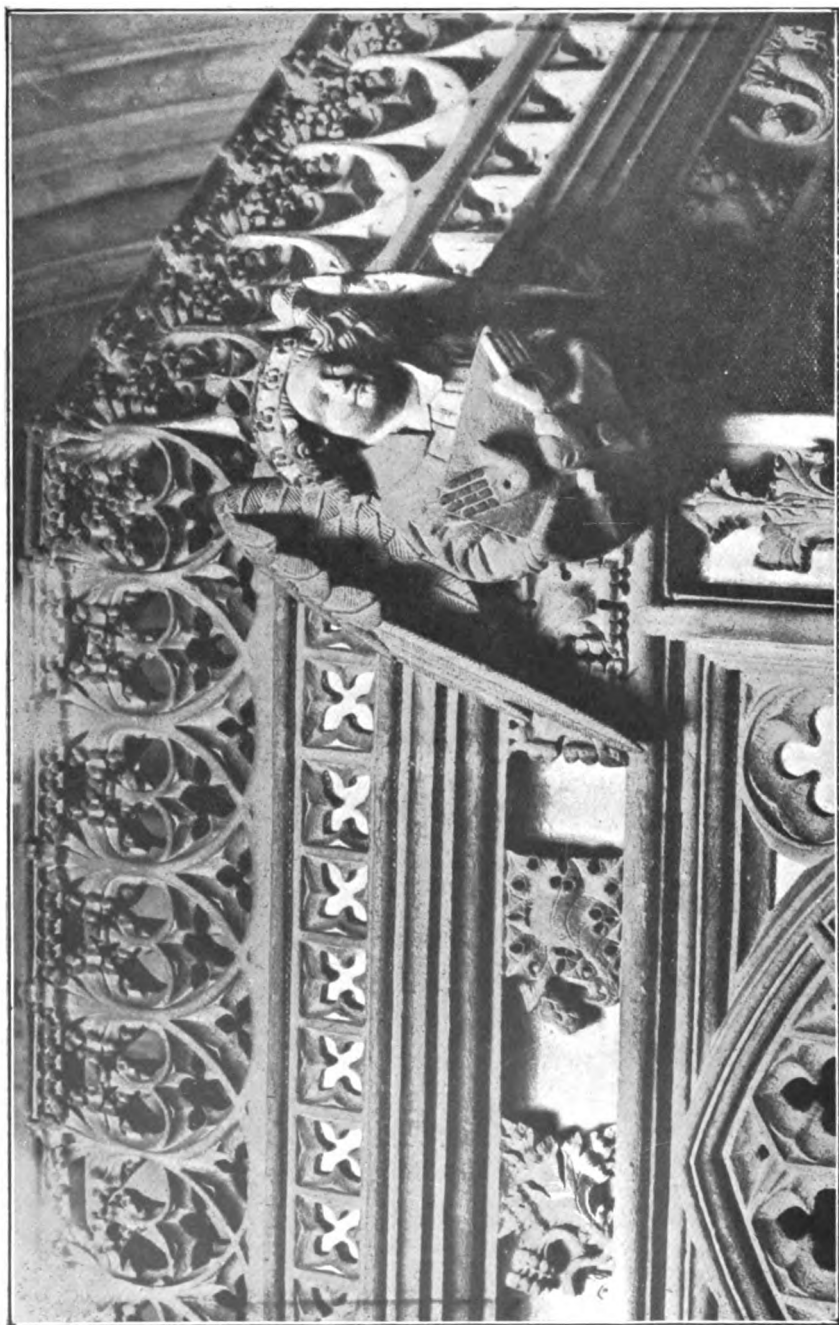
CORNICE OF SUGAR'S CHANTRY CHAPEL, WELLS CATHEDRAL CHURCH.

It is divided into twelve oblong bays, and would require six internal piers to support it if it were truthfully constructed. The upper vault is carried by oak beams above, and the lower vault by a stone lintel. The vault seems in both cases to be suspended from the beams.

The vault of Prince Arthur's chapel at Worcester is nearly flat, and commands respect for the ingenuity of its construction. It seems to be suspended from a framework of stone arches above the vault. The long pendants are probably voussoirs of these arches (plate xi.).

WOODEN ROOFS AND CEILINGS.

At first the roofs of chantry chapels received no distinctive treatment, but several exist which are very elaborately treated as panelled ceilings.

Good examples are those of the Duchess of Suffolk's chantry chapel at Ewelme (plate xviii.), and of bishops Fleming, Russell and Longland at Lincoln.

A carved boss covers the intersection of the moulded ribs ; either a square flower or a shield, or even, as in plate xviii, angels with outstretched wings. Trails of foliage are sometimes carved in the hollow mouldings, and an edging of Tudor flower attached to the beams. These roofs are sometimes quite flat, but it is more usual for the beams to be cambered a little to give a slope to the roof.

FLOORS.

But few original floors remain. They seem to have been in some cases of stone slabs, but when encaustic tiles were manufactured in the district these were preferred. There are some good tiles bearing shields with coats-of-arms in the chapel of abbot Parker at Gloucester. In the Tewkesbury chantries there are remains of encaustic tiles, but they are much worn and do not seem to be in their original places. They probably come from some other part of the church.

IV. Decoration.

FOLIAGE.

Carved foliage is generally found in the horizontal string courses and cornices.

The Tudor flower was very popular and was used as a cresting.   That of FitzHamon's chantry (plate vi.) represents the most usual variety.   That on Beauchamp's (plate v.) is exceptional.   It was also used to decorate a hollow moulding (plate xix, no. 1).   The last is a simple but beautifully modelled example.   The hollow mouldings are frequently filled with running trails of foliage, usually founded on the vine ; but the seaweed is also met with in the doorway of Fox's chapel at Winchester.   These trails are often of exceptional merit, excellently carved and of beautiful design, but sometimes they are rather stiff, as in the Oxford example (plate xix, no. 1).   In this case the foliage required rather a stiff, conventional treatment as the upper part of the chantry, which is of dark coloured oak (plate iv.), would have appeared too heavy for a delicately constructed and ornamented base. Parker's chapel at Gloucester has a beautiful trail of this description carved round the cornice (plate vii.).

Another method of ornamenting hollow mouldings was to carve separate square flowers, with figures of angels at intervals, to give variety, as in Sugar's chapel at Wells (plate xx.).

The carving on Sugar's chapel is excellent, of great variety and well modelled ; but sometimes these square flowers, or *paterae*, are stiff and monotonous, as in FitzHamon's chapel at Tewkesbury (plate vi.).

The rebus of the founder often occurs in combination with *paterae :* an instance of this occurs in the chapel of Fox at Winchester.

The spandrels of the tracery in the screenwork, or over the arches of the doorways, are frequently decorated with foliage.   In Waynflete's chapel at Winchester the foliage is natural and not very deeply cut.   Generally the treatment is more conventional (plate v.), and the carving is deeply undercut in some cases,[1] and heraldic
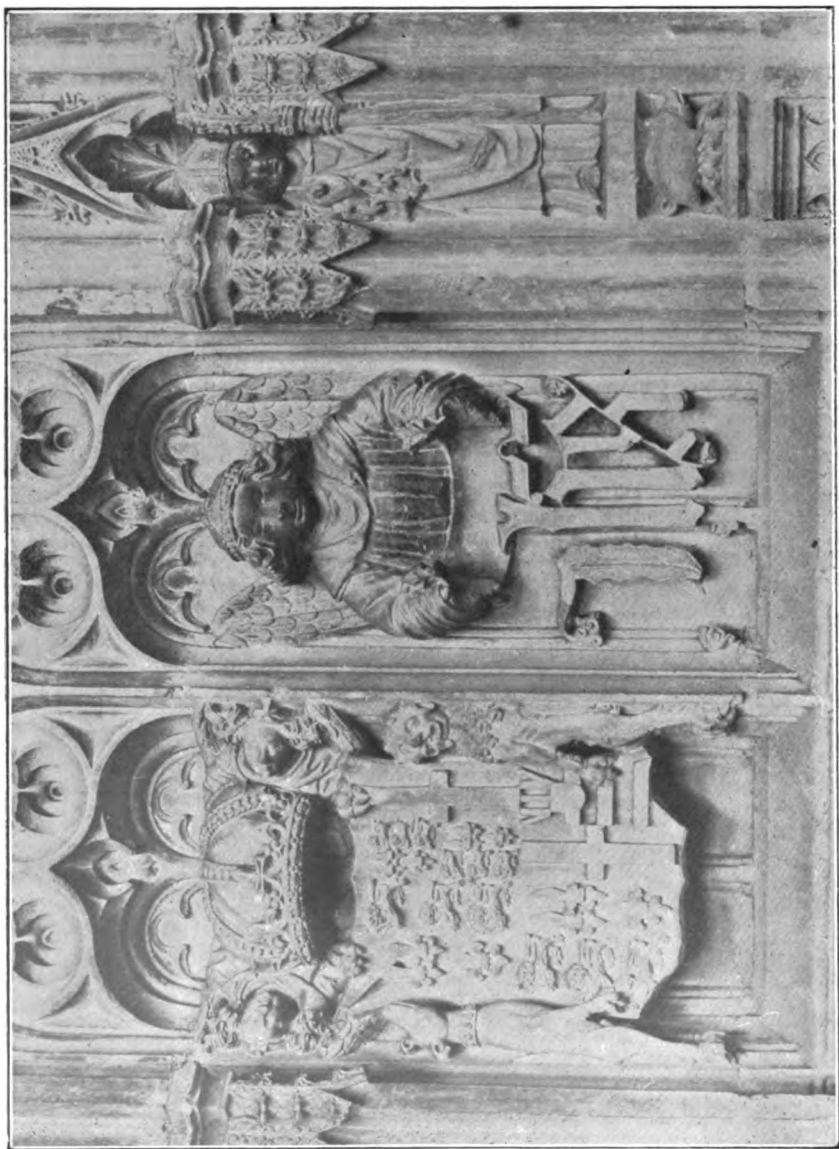
[1] Fox's chapel at Winchester.

PLATE XXI.
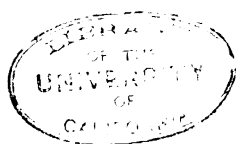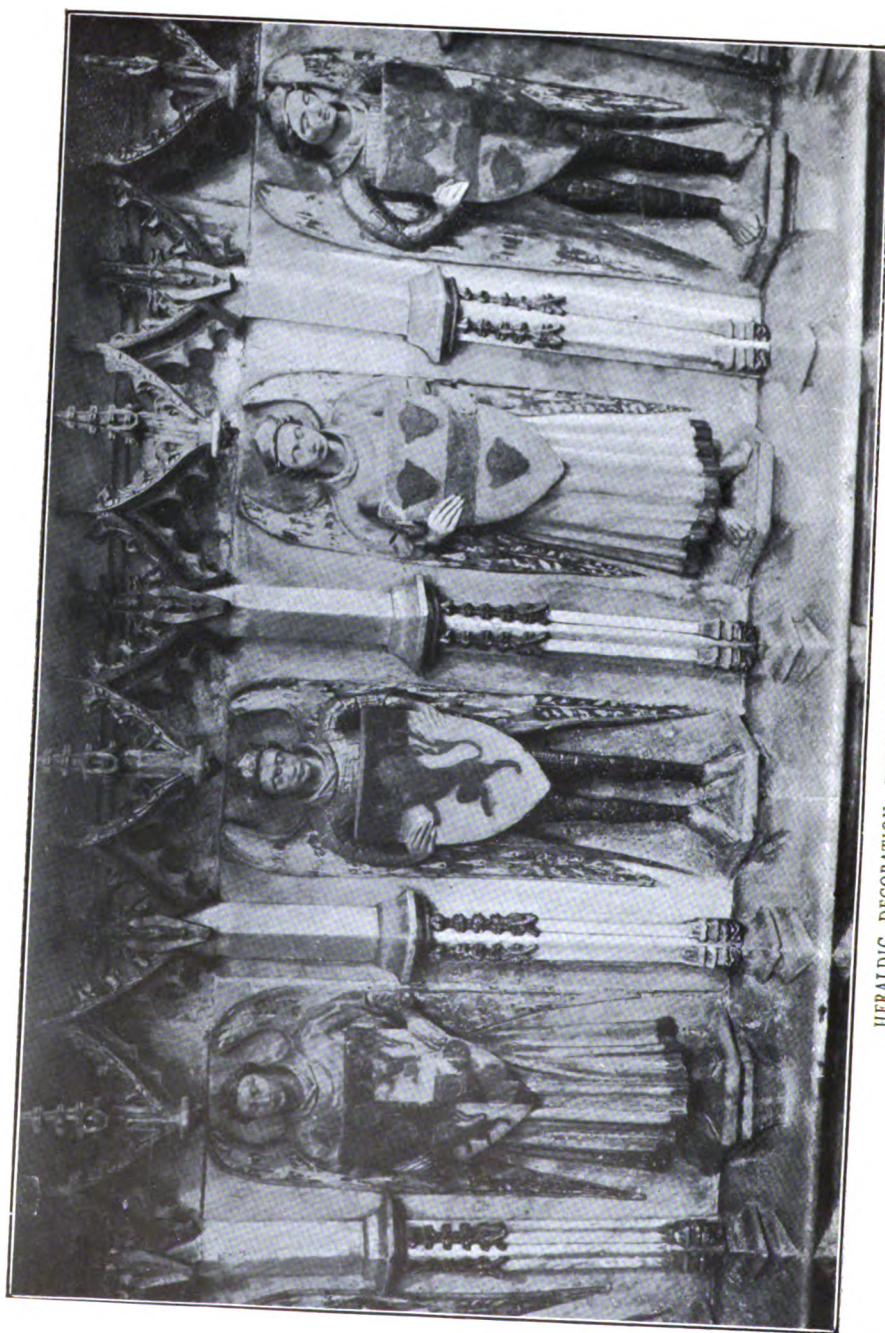
HERALDIC DECORATION, DUCHESS OF SUFFOLK'S TOMB, EWELME, OXON.

[Paul Bixer, phot.

PLATE XXII.

To face page 27.

HERALDIC DECORATION ON SCREENWORK, PRINCE ARTHUR'S CHANTRY CHAPEL, WORCESTER CATHEDRAL CHURCH.

devices are combined with foliage or even take its place.

Pinnacles attached to the main piers of the screen or between the niches were favourite ornaments, and often have small buttresses attached to them, with beautifully carved crockets to their little spires (plate XIX.), but occasionally the crockets have but little carved detail and are very small (plate VI.). Frequently there is a canopy over the chantry entirely composed of elaborate pinnacles, as in Waynflete's chapel at Winchester; and more rarely they are placed at intervals along the parapet, as in Prince Arthur's chapel at Worcester.

Nichework abounds, especially in the later chantries. The screens at Ely, in the chapels of bishops Alcock (plate VIII.) and West (plate IX.), consist entirely of niches. The canopies often have delicate pierced tracery and crocketed ogee arches, while the miniature vaulted roofs of the niches are beautifully carved in endless variety. It is said that the vaulting in each of the forty-five niches in Fox's chapel at Winchester is of a different design from the rest. The back of the niche is usually plain, but in those of the Ely chapel it is traceried.

Such success was achieved by the carvers in these niches, that, though all were intended to hold images, the sculpture seemed to be neglected.

Sometimes the canopies of niches are applied quite illogically, as in the Beauchamp chapel (plate V.), and also in the Wakeman monument at Tewkesbury.

HERALDIC DECORATION.

Heraldic decoration appears in the first half of the fifteenth century and increases enormously towards its end. At first the shields decorate the tombs; then, borne by angels, they appear in the cornice of the screen[1] (plate XIX.), at its base[2] (plate V.), or in the vaulting[3] (plate XVI.). By the time of Henry VII. they had invaded every part of the chapel. The shields are not merely borne by angels or by supporters[4] (plate XXI.),

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[1] Sugar's chapel at Wells (plate XIX.).
[2] Beauchamp's chapel at Tewkesbury.
[3] Beaufort's chapel at Winchester.
[4] Ewelme and Henry VII.'s chapel.

but the emblems leave their shields and decorate the panels of the screenwork[1] or even the vault.[2] The late shields are generally elaborately scalloped and cast sharp black shadows, which gives a certain hardness to the general effect. Later still, the shields are held by *putti*.[3] These heraldic devices were very happily interpreted by Torrigiano, Benedetto da Rovezzano and Giovanni da Majano.[4]

But foreign sculptors sometimes committed errors when they undertook to design heraldic emblems, and so the work was often entrusted to English craftsmen, better versed in the science of heraldry. Thus it was that Torrigiano executed all the ornament of the tomb of Henry VII. except the heraldry, which is the work of English hands. This at least is the view of Mr. W. H. St. John Hope.

The arms borne on the shields may be those of the founder,[5] of relatives of the founder,[6] of his abbey[7] or his diocese,[8] or they may be religious symbols, such as the instruments of the Passion, the five wounds (plate xx.), or the Sacred Heart.[9]

A striking emblem, borne on the founder's coat-of-arms is sometimes repeated time after time in the decoration of his chantry, as in the case of the pelican of Fox at Winchester, and the owl of Oldham at Exeter. Sometimes the names of the objects form a rebus, a long tun for Langton and a beacon and tun for Beckington.

Heraldic emblems occur again in the stained glass. In Henry VII.'s chapel we find a crowned H.R, and in Parker's chapel at Gloucester there are encaustic tiles bearing the arms of his abbey and those of the abbot.

In Islip's chantry at Westminster (plate ii.), the name of the abbot is repeated several times in the hollow mouldings of string course and cornice.

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[1] Chapel of Prince Arthur at Worcester.
[2] Beaufort's chapel at Winchester.
[3] Wolsey's tomb.
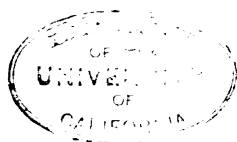[4] As in the tombs of Henry VII, Wolsey and Henry VIII.
[5] Parker's stag on his tomb and on that of Edward II, which he erected.
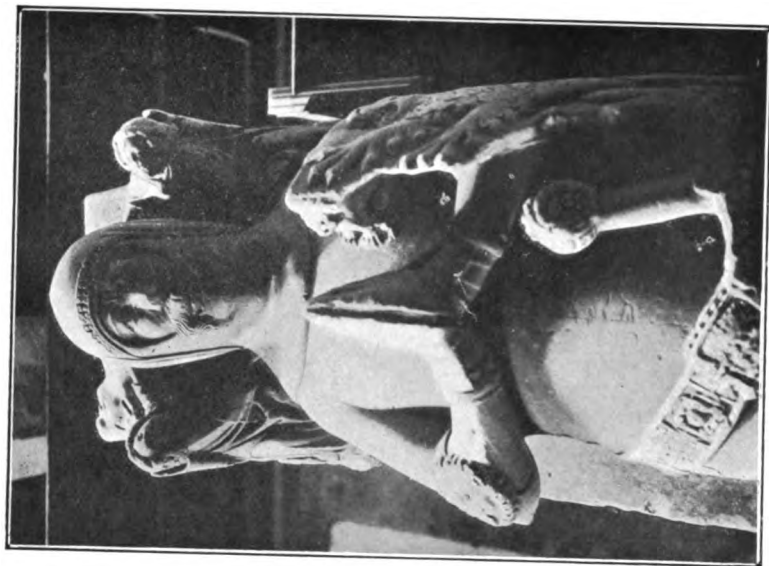[6] The pomegranate of Catherine of Aragon on the chantry of Prince Arthur to whom she was betrothed.
[7] In the case of Parker's chapel at Gloucester.
[8] As in Sugar's chapel at Wells.
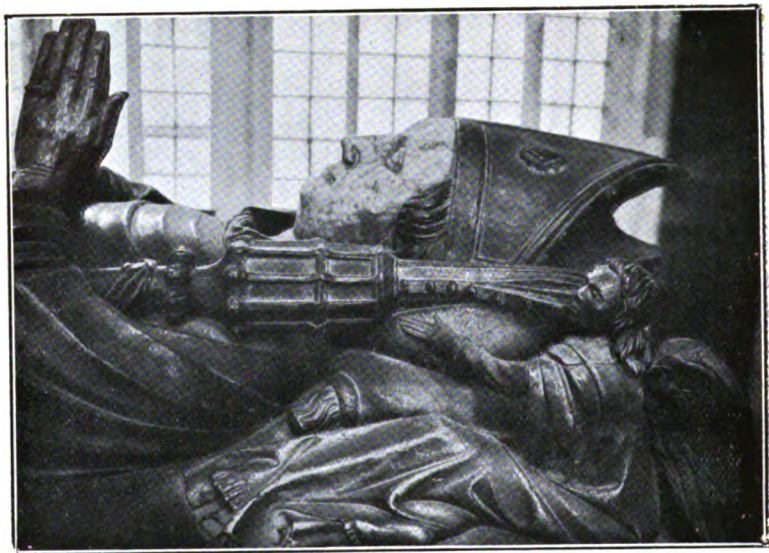[9] In Parker's chapel at Gloucester.

PLATE XXIII.

To face page 29.

[Paul Biver, phot.

NO. 2. {KNIGHT'S TOMB, WARKWORTH, NORTHANTS.}

NO. 1.   TOMB OF LADY ACHARD, SPARSHOLT, BERKS.
(Effigy in wood.)

PLATE XXIV.

To face page 29.

NO. I.   TOMB OF WILLIAM OF WYKEHAM, WINCHESTER.

[Paul Biver, phot.

NO. 2.   TOMB OF RICHARD BEAUCHAMP, WARWICK.

FIGURE SCULPTURE.

Figure sculpture in most chantry chapels is not so good as the rest of the carved work, but the description of effigies on tombs is beyond the scope of this paper.

The tombs of chantry chapels bear recumbent effigies less frequently than the ordinary monuments ; very often they bear only scutcheons[1] and a plain marble slab.

The effigies may be of wood (plate XXIII, no. I), of stone, of alabaster, of bronze, or, very rarely, of wood covered with metal sheets.[2] Frequently the place of the effigy is taken by a brass.[3]

In one single case the founder appears kneeling at the the top of his chapel, looking towards the high altar.[4]

Effigies of corpses (plate XXV.) are not unusual, especially in the chapels of the latter part of the fifteenth and beginning of the sixteenth centuries. They are generally nude, lying in a shroud, and are in a state of decomposition[5] or mummification.[6] They are all too realistic, and sometimes various creatures are represented feeding on the body. Strict anatomical accuracy is rare ; but that of Wakeman at Tewkesbury is unusually good from this point of view. Male and female[7] corpses are found, but this type of effigy is happily rare in the monuments erected to women.

The sides of the tombs are often ornamented with weepers, sometimes intended to represent members of the founder's family ; sometimes they are anonymous personages. If they represent real people they may be identified by their armorial bearings, but they are never portraits (plate XIII.) A probable exception is the tomb of Edward III. at Westminster, but this is not a chantry tomb. Instead of weepers we often find angels, bearing shields, as in the beautiful example at Ewelme shown on plate XXI. This was a device especially dear to the workers in alabaster.

Images of the Virgin and of the saints sometimes replace the weepers. At Warkworth, Northants, for

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[1] Prince Arthur's chapel at Worcester.
[2] Henry V.'s chapel at Westminster.
[3] FitzHamon's chapel at Tewkesbury.
[4] In the Despencer chapel at Tewkesbury (plate XIX, no. I).
[5] Wakeman effigy at Tewkesbury.
[6] Sir John Golafre's effigy at Fyfield, Berks (plate XXV.).
[7] Effigy of the Duchess of Suffolk, Ewelme, Oxon.

instance, at the foot of the tomb is a seated figure of the Virgin with the Child on her knees; at the head is a kneeling figure of the founder.

Images in niches added much to the beauty of the chantries. Figures of Christ, the Virgin, saints, prophets, virtues peopled these chapels. Above all their number increased in the last chantries[1]; for instance, at Ely the screens are an agglomeration of niches, now empty. In West's chantry chapel at Ely there are niches up to the top of the screen, touching the vault, bearing traces of figures in bas-relief: Christ in majesty appears several times, and there is a Doom on the west wall. The reredos, however, is the usual position for figure sculpture.

The same saint often occurs both inside and outside the chapel. Of all this beautiful sculpture little remains. The chapels of Henry V. and Henry VII. at Westminster, and of Prince Arthur at Worcester (plates III, X, and XI.), give the best idea of chantry chapels before the Reformation. Though the sculpture was not usually of a very high order, and cannot be compared for one moment with the thirteenth century sculpture of England or France, it is always of great interest, and sometimes quite delightful.

There are a few groups in bas-relief.[2]

PAINTED DECORATION.

Very often the shields were the only part of the chantry treated with colour. Sometimes the whole or a portion of the reredos was painted,[3] or an angel in the vaulting,[4] or the entire vault.[5]

The exterior panels sometimes bore painted figures of saints instead of images.

Chantry chapels completely painted are extremely rare, but one example exists in Tewkesbury. In several cases the mediaeval colour was whitewashed over in Puritan times. In the nineteenth century restorations both colour and whitewash were scraped off. The colours chiefly

[1] Fox's chapel at Winchester. The Salisbury chapel at Christchurch, Hants.
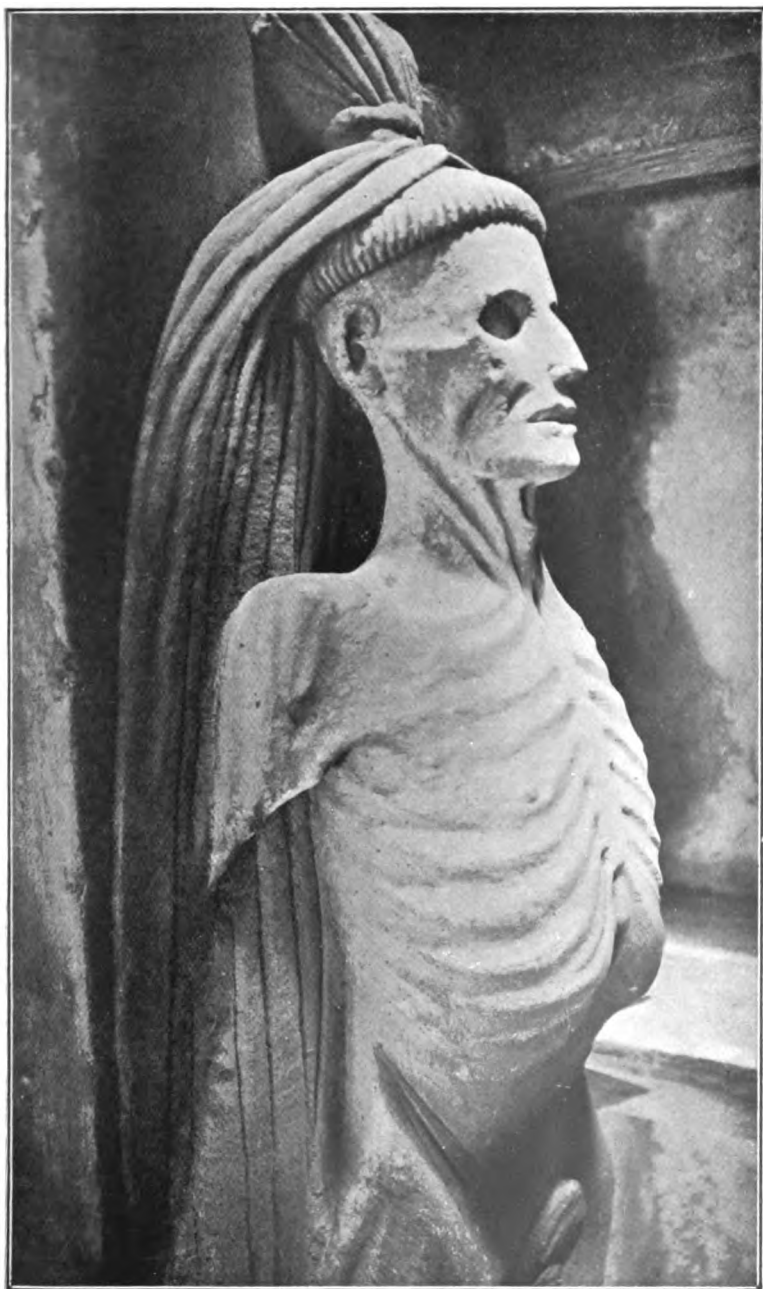[2] As in the two coronations of Henry V. at Westminster.

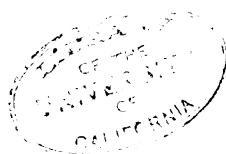[3] The Christ and two angels in Prince Arthur's chapel at Worcester (plate XI.).
[4] Waynflete and Beaufort chapels at Winchester (plate XVI.).
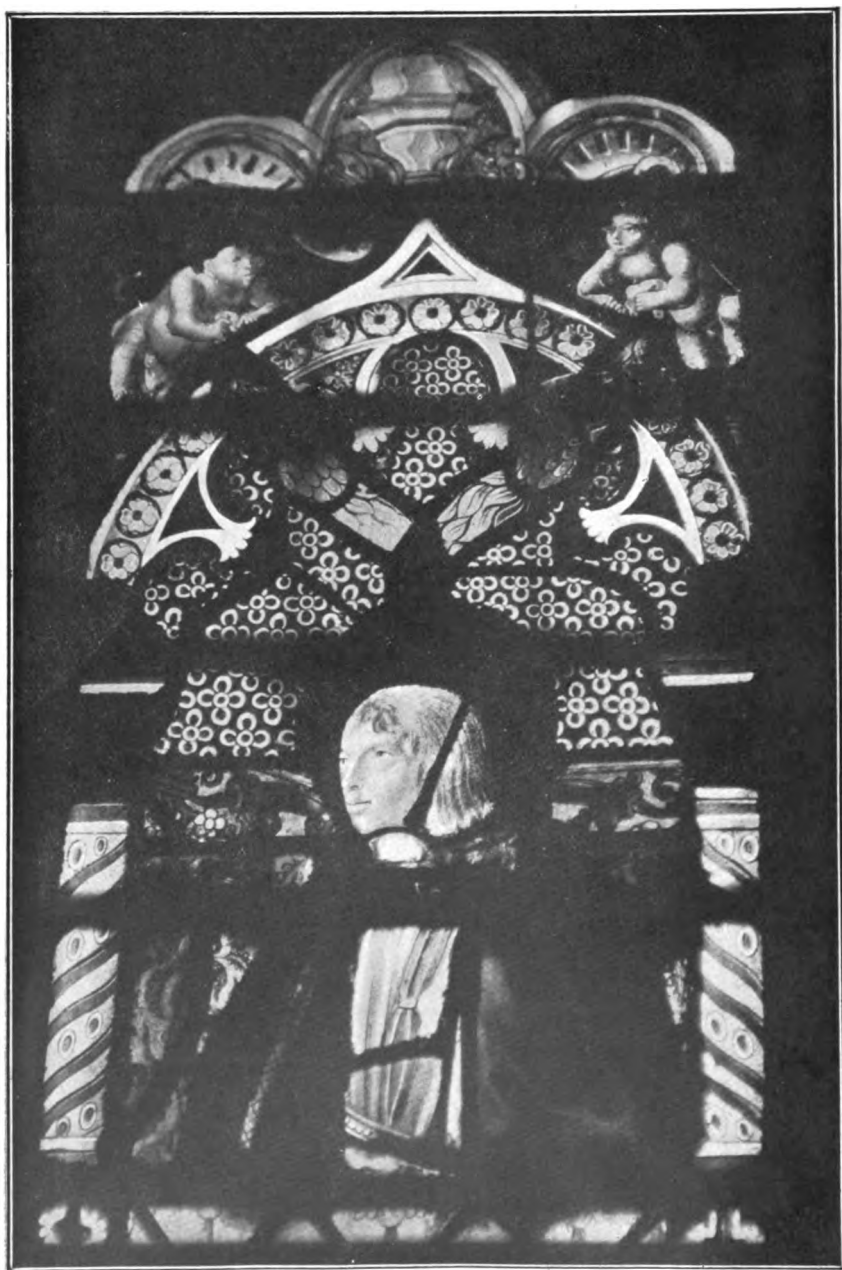[5] West's chapel, Ely (plate XVII.).

PLATE XXV.

CORPSE EFFIGY OF SIR JOHN GOLAFRE, FYFIELD, BERKS.

[*Paul Birrs, phot.*

PLATE XXVI.

To face page 31.

STAINED GLASS IN ROBERT HACOMBLEN'S CHANTRY CHAPEL, KING'S COLLEGE,
CAMBRIDGE.

used were red, blue, green, and gold. The panels of the vault are often blue.

The effigies are frequently coloured, whether they are of wood, stone or alabaster. It would seem that the carver in alabaster of the fifteenth century did not consider the beauty of the material so much as the facility with which it could be painted or gilded. Enamel has also been used on the shields of the Warwick tomb and on the brass bands with inscriptions round the tombs of Edington and William of Wykeham at Winchester.

STAINED GLASS.

The external windows of the chantry chapels were filled in nearly every case with stained glass, and in a few late chapels[1] the openings of their screenwork were also glazed. This was quite logical, for, as it has already been said, the later chantry chapels tended to become distinct buildings, though attached to a church; but from the artistic point of view the result was not satisfactory, one of the greatest beauties of the screenwork being the effect of the stonework standing out, clear-cut, against the dark shadows of the interior. When the screenwork was glazed, instead of deep shadow was seen the dull colour of stained glass where there is little transmitted light.

The stained glass of chantry chapels has few peculiarities, but there was a tendency to employ " grisaille " (plates XXVII. and XXVIII.) rather than colour. The monogram of the founder often occurs in the decoration[2], and heraldry was often introduced.

V. CONCLUSION.

Though much has been written about chantries from the archaeological point of view, the artistic value of the chantry chapels has been hitherto neglected. Consequently, we have devoted most of this paper to the consideration of their planning, architecture and decoration,

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[1] Robert Hacomblen's and Dr. Brassie's chapel at King's College, Cambridge, and Alcock's at Ely.

[2] In the glass of Henry VII.'s chapel at Westminster.

paying little attention to their origin and development.
The chantry originated in the custom of giving or bequeath-
ing money for the frequent celebration of mass in the parish
churches. Then it became usual to solicit the prayers
of the faithful for the repose of the founder's soul, and to
celebrate the mass of requiem in a specially erected chapel,
where the tomb of the founder was placed. Even down
to the date of their suppression, chantries of these classes
were by far the most numerous, and their influence seems
to have been for the good of everyone. The foundation
of a chantry insured that the parishioners should have
the opportunity of attending mass as often as they desired.
In very many cases the founder ordered that the chantry
priest should assist the parish priest in his duties and also
distribute alms to the poor. Frequently he was also
expected to act as village schoolmaster.

The effect of the chantry chapel upon mediaeval
church planning was greater than most archaeologists
realise. Aisled and cruciform churches would have been
rare but for the necessity of providing for two or more
chantry chapels in all except the smallest churches.[1]

In its fullest development the chantry chapel became
a private chapel designed without reference to the parent
church, with its own walls, doors, windows and vault,
even with its own sacristy,[2] and provided with all the
requisite plate and vestments. Chapels of this kind are
unknown outside England.[3] Though the chantry lost its
true religious feeling the chantry chapel became more
elaborate and beautiful. Those of Richard Beauchamp
at Warwick, Prince Arthur at Worcester, bishop Fox at
Winchester, and above all, that of Henry VII. at West-
minster, are among the greatest glories of Gothic
architecture. It is hard to see signs of decadence in the
excellent mason-craft and delightful carving of these
beautiful works of art.

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[1] Thus, when church building was
recommenced a hundred years after the
Reformation, it was not unusual for the
church to be planned with two naves, a
chancel and morning chapel, like St. John's
at Leeds. Later still, when Protestantism
was at its height, a single communion table
was sufficient, and the churches were
generally roofed in one span or with
domes. The architects of the Gothic
revival had forgotten the purpose of the
aisles and transepts and regarded them
simply as methods of increasing the seating
space.

[2] The chantry chapels of Bishop Fox and
Gardiner in Winchester cathedral church.

[3] But see a letter by M. Albert Mayeux
in the *Bulletin Monumental*, lxii, 517. [ED.].

PLATE XXVII.

[*Paul Biver, phot.*

STAINED GLASS, ROBERT BRASSIE'S CHANTRY CHAPEL, KING'S COLLEGE, CAMBRIDGE.

STAINED GLASS, REPRESENTING ST. PETER IN KING'S COLLEGE CHAPEL, CAMBRIDGE.